

MEDIA STEREOTYPES:
THE WAR ON FEMALES IN MAINSTREAM MEDIA
ESPECIALLY FEMALES OF COLOR

By

Cynthia Ashley

DEMONSTRATION PROJECT

Submitted to
New York Theological Seminary
in partial fulfillment of the requirements
for the degree of

DOCTOR OF MINISTRY

New York, New York, USA 2018

Abstract

MEDIA STEREOTYPES:
THE WAR ON FEMALES IN MAINSTREAM MEDIA
ESPECIALLY FEMALES OF COLOR

By

CYNTHIA ASHLEY

Media is a visual form of communication. A picture is worth a thousand words. Unlike words, a picture cannot be easily flipped through without much thought. Images capture our imaginations and become permanent imprints on our brains. Thus, empowering us to live a life we can only dream about. The questions are “do we believe what we believe?” or “do we know what we think we know?” This project is designed to transform the way we think about females in media especially females of color and bring awareness of the negative stereotypes portrayed by the media of females especially females of color and to look at the effect that subconsciously impede the self-esteem, self-respect and self-identity of women especially women of color.

As a faith leader, educator, progressive reformer, community organizer and television producer, I am passionate about the process of growth and development. My social responsibility is to raise the consciousness of mindsets and to be a voice against social and systemic evil. I use media to influence communities on the importance of transformation and empowerment. I heard it said we will never get anybody to believe in us, until we believe in ourselves; we will never get anybody to love us, until we love ourselves. It is time for women to declare with confidence that “we” are the *Imago Dei* as the narrative is written in the book of Genesis chapter 1 verse 26.

This work is dedicated to all women, especially women of color, who struggle to exist outside of ugly stereotypes that challenge their experiences and diminish their humanity. This work is dedicated to the women who have been **invisible** for far too long and often overlooked, ignored and dismissed. This work is dedicated to girls especially girls of color who don't feel affirmed or celebrated and don't yet realize there are forces at play that are designed to make them feel that way.

Acknowledgments

I would like to acknowledge my *African* Southern great grandmothers Lillie Mae Platt and Sevilla Harris Holmes and my grandmothers, Jessie Lee Campbell and Mirdis Holmes Ashley, and my beloved mother Vivian Ashley Smith Militano and my beloved father Donald Jerald Campbell who poured their wit, wisdom, love and prayers all over me so that I would have a chance to absorb all of the knowledge and opportunities that were not extended to them. They are my *African* Ancestors now. My mother and father both transitioned while I was working on this dissertation, exactly twenty-one days to the day from each other. I thought my world was coming to an end as I watched my mother on life support transition only seven days later upon my return from Virginia after visiting my father for five days who was in hospice dying with lung and kidney cancer.

I am grateful for my adviser Rev. Dr. C. Vernon Mason who not only encouraged me to do my best and not to stress, and to make sure to take care of my mother and father during this most crucial time in their lives. You believed in this project from the very beginning and saw my academic potential. You've been very patient with me and an encouraging scholarly coach.

Rev. Dr. Nancy Fields, Rev. Dr. Eleanor Moody-Sheppard and Rev. Dr. Wanda Lundy each of you believed in me from the very beginning when I was unsure about my topic, always overthinking if I would make it in this process and through it all each of you supported my ideas throughout the entire process.

My Site Team: Floyd Carter Jr., Dana Rose, Marshayne Winfield, Lynn Spivey, Thom Helm and Rev. Joseph Abraham. By valuing and supporting one another's ideas and observations we advanced. I thank all of you for your guidance and input as my Site Team.

Rev. Dr. Russell, Dr. Ava Carroll, Dr. Yvonne Salaman, Dr. Jerry Reisig, Dr. Dale Irvin, Rev. Dr. Kirkpatrick Cohall, Dr. Courtney Wiley-Harris and Rev. Dr. Wanda Lang all of you are brilliant experts in your area of scholarship and each of you helped me in your own very special way and I am truly grateful to each of you for that.

Dana Rose I am grateful to you for being a consistent source of support through all my transitions. Helping to make copies of whatever I needed when I needed and helping me to keep on focus and the site team updated. I appreciate your heart to serve with me during this endeavor.

Elder Colia Clark thank you for sharing your experience, wisdom and being a tremendous inspiration to me, I admire you so much!

Vanessa Williams you always know what to say at the right time. Thank you for helping me with my bibliography list. Your words uplifted me through this process, giving me hope that I would complete the work... and I did!

Lynn Spivey you prodded me to push forward through the down times. I am deeply and profoundly grateful for your friendship and your endless expressions of sisterhood toward me throughout this process.

Thomas Helm thank you for reminding me that the knowledge that I possess is valuable and for helping me manage the stress of the dissertation process. Thank you especially for introducing me to Dr. Tom Burrell and reintroducing me to Amos Wilson. You are a wealth of valuable resources.

Tom Fuller, my editor... Thank you for your patience and your excellent copyediting work. You not only did your part but you made sure that this work was received by the deadline, so I could graduate with my cohort! For that I am truly grateful.

To each of my cohorts having all of you as my comrades really helped me to keep moving forward during those times when I stalled or was all over the place. It is really true when they say to think “community” because we do need each other as fellow cohorts as we travel on this doctoral journey!

To NYTS for providing me the time and space to learn, thank you!

Table of Contents

CHAPTER 1 THE ULTIMATE SETUP: GOD’S PLAN FOR ME	1
CHAPTER 2 REEL TALK: THE WAR ON FEMALES IN MEDIA	10
CHAPTER 3 AGENDAS, DILEMMAS, THEORIES & MORE!.....	25
CHAPTER 4 A LIGHT AT THE END OF THE TUNNEL: WHO IS THE <i>IMAGO DEI</i> ?	74
CHAPTER 5 MINISTERIAL COMPETENCIES NEW GIFTS ARE ON THE WAY.....	92
CHAPTER 6 ALWAYS ROOM FOR IMPROVEMENT: BEGIN TODAY A NEW CHAPTER	99
APPENDICES	106
Appendix A Demonstration Project Proposal.....	107
Appendix B Workshop Responses.....	152
Appendix C Shaming Images	161
Appendix D Psychological Models	163
BIBLIOGRAPHY	166

List of Figures

Figure 1 Les Curieux in Extase (Sarah Baatman).....	161
Figure 2 Three Young White Men and a Black Woman	161
Figure 3 Exhibit S, Ode to Saartjie Baatman.....	162
Figure 4 Social Cognitive Model.....	163
Figure 5 Shame Resilience Model	163
Figure 6 Web of Shame	164
Figure 7 Shame/Empathy.....	165

CHAPTER 1

THE ULTIMATE SETUP: GOD'S PLAN FOR ME

As a progressive educator and reformer, it is of great importance that I understand the role of the Bible and my role as community organizer, social advocate and content creator who train, teach and help in transforming lives anywhere using media. Today's clergy and laity must be totally equipped to develop paradigms, which allow the congregation, as well as the greater community, to appreciate and unlock the power of scripture to pragmatically motivate communities to effectively mobilize around the concept of social action. It is this process which has the potential to restore the church as the center for social action and as a powerful agent for macro as well as micro change in the urban environment. What this means for me, whether it is a matter of service in the secular marketplace (television), community development, and religious environment or behind a sacred desk I am to be led by the spirit within (Holy Spirit).

My Personal Journey: Jesus Politics

I am the Chair of Restoring Our Community Media Arts Network Foundation and Founder President and Pastor of Total Faith Network (TFN-TV), an independent free community cable television network that produces programs for over the air on television and also on various other media platforms (i.e. Internet). Total Faith Network Television and Media Enterprise are registered as a Minority Women's Business Enterprise in the County of Westchester, headquartered in the City of Yonkers. Since moving to Westchester County in 2011, I became the City Coordinator for the National Day of

Prayer Task Force and for three years I met with elected officials in the City of Yonkers to give proclamation and acknowledge the importance of the national day of prayer (first Thursday in the month of May). My tasks as city coordinator was to plan a program focused on prayer and to invite city elected officials, city police and fire commissioners, veterans, proprietors and the community (residents young and old). Unbeknownst to me this assignment as city coordinator of the National Day of Prayer Task Force would be my introduction into the world politics. It was only after I realized that the City of Yonkers did not have a public (community) television studio to produce programming for my television talk show that I began to lobby in the City of Yonkers to get a public television studio in this city for the community (public) in order to train and teach media literacy, media production and all that goes with developing ways to produce positive video and storytelling that creates for positive role modeling and the revitalization for any city to thrive.

The City of Yonkers is known as the city of hills that is not on the level. The reason for this is there are lots of gatekeepers known as politicians who block the positive advancement of communities, especially communities of color. I know firsthand that this is true. Since my residency is in the City of Yonkers and I operate TFN-TV in this city, I have been a voice and a social advocate in this city with a focus on establishing a maker space for media literacy. I have spoken at city council budget meetings at city hall, met with city council presidents, my mayor, my assemblywoman and my congressman (anyone that would listen) regarding the importance of media literacy being available for the residents of the City of Yonkers. I have been educating the elected official (gate keepers) and the City of Yonkers administrators about the power of PEG — Public

Education and Government access television. This has been an ongoing battle for me since 2011, but progress is slowly being made in the right direction. In 2016, the Riverfront Library near the redeveloped waterfront area in the City of Yonkers opened a maker space for printing, graphic, designing and included in the maker space a green screen room with two cameras, audio board and lights to be used to film video. My lobbying for media literacy (PEG) is not in vain!

Communications: Secular vs. Spiritual

I am also the Communication and Media Committee Chair for the New York City Housing Authority (NYCHA) National Association for the Advancement of Colored People (NAACP) branch. I oversee the communication and media committee in developing and coordinating media projects that establish the great work the NAACP NYCHA Branch is doing to bring awareness and information to its tenants throughout the five boroughs and the metropolitan region of New York City. I am also in the process of implementing workshops that will help the city housing residents to create and produce videos that tell visual stories about their housing project. It is important that the voice of the community be heard and the story of community be told, not by mainstream media but by the community. Who can tell my story better than me? This is the same effort that I plan to create for this demonstration project, visual storytelling that will bring about positive changes within the community and among the residents in the community. Independent media outlets around the world are necessary in order to tell the real stories about the real people who have real lives.

My setting for this Doctor of Ministry project is “a television network marketplace ministry.” For more than a decade my marketplace ministry continues to expand its reach outside of the quad-state region of New York, New Jersey, Pennsylvania

and Connecticut serving approximately five million potential cable subscriber households. The network launched officially in the City of Yonkers, New York on October 10, 2015, after ten years of producing television programs. Elected officials, including the Honorable Mike Spano Mayor of Yonkers, the Honorable Ernie Davis Mayor of Mt. Vernon, the Honorable Andrea Stewart-Cousins The Democratic Majority Leader State Senator, legislators and councilmembers were among the attendees as well as other dignitaries from South Africa who are ministry supporters of TFN, attended the official launch of the network. At the event, TFN honored five-time Emmy Award recipient journalist Brenda Blackmon, retired 95-year old Tuskegee Airman, Lt. Colonel Floyd J. Carter, Sr., Co-CEO of Archie Comics Nancy Silberkiet, and Founder of the National Basketball Association Wives Club Dr. Deborah Williams, among many of the other honorees. The theme for the official television launch was *Diversity: Power in Media*.

At the time of this writing, TFN-TV cablecast, telecast, broadcast and webcast on cable networks such as Comcast, Cablevision, Verizon, Time Warner, RCN and other cable networks throughout the West, Midwest, Northeast and the Caribbean Islands. TFN now can be watched over the air in approximately 50 million potential TV cable subscriber households; we also stream live online and available on-demand by audiences virtually around the world. Partial listing of locations include, but are not limited to, Chicago, New York City, Boston, Washington DC, Rhode Island, Vermont, Antigua Barbados, Cayman Islands, Curacao, Guyana, Grenada, Jamaica, Puerto Rico, St. Lucia, St. Vincent & Grenadines and Trinidad. Our *mission* is to inspire, educate and challenge viewers through media bringing healing and empowerment to audiences around the

world, one show at a time. Our *tagline* is to build together to win together, everyone wins at TFN.

Total Faith Network is an independent media resource, which operates as a free community cable television that gives voice to the voiceless on varied topics which impact spheres of society that include: religion, family, education, government, media, arts & entertainment, and business. Various media presentations further memorialized key events in African-American history, the civil rights movement, the womanist era, and civic, urban and world affairs. I am currently in pre-production for documentary movie made for television to tell the “untold” story of 95-year old Tuskegee Airman Lt. Colonel Floyd J. Carter. As a woman of color faith leader, a progressive educator and a community organizer it is important to me to exercise my voice of authority and be heard as a Kingdom believer, and in doing so I utilize one of the most powerful tools of creation used for mass communications: media.

Reflection upon the Problem

The images produced by media help us shape our values and worldview, the stories provide symbolism and resources that help us form what we know as culture and assist us in positioning ourselves into the culture, and the media spectacles allow us to see who is powerful and who is powerless.¹ Mass media is a conduit of Western ideology, constantly pushing the ideals, images, and stereotypes that will ultimately define the way people recollect past, present, and future. Since the introduction of television more than fifty years ago, there has been much concern regarding this particular medium and its influence. Many times, television has been criticized for its skewed depiction of real life.

¹ Gail Dines and Jean McMahon Humez, *Gender, Race and Class in Media: Text Reader* (Thousand Oaks, CA: Sage, 1994), 5.

In addition, mainstream media has been painted as deceptive, wicked, and untrustworthy at times. Long before people of color were warring against their images on television by Hollywood, they were fighting for space and respect in film. The media plays an essential role in influencing the world. It has the ability to shape the public's opinions, biases, and judgments. "Media culture helps to forge identity, a sense of selfhood, class, ethnicity, race, nationality, and even sexuality."²

Reflection upon the Healing

The expectation is that this project will help females, especially females of color, to identify with being created in the image and likeness of God (*Imago Dei*) and serve as a role model for females, especially females of color to advance my mission (challenge) to initiate an innovative process of healing through visual storytelling and to reinstate the narrative that humankind is made in the image of God (*Imago Dei*). This initial healing to empower females, especially females of color through mainstream media who traditionally have been typecast, stereotypically marginalized, uninformed, misused through visual storytelling by messages in film and on television. It's time to let the healing begin and improve upon self-esteem, self-respect and self-identity.

Ultimately, I desire to see my family, community, nation and world empowered, not disempowered, through media, a tool of communication. When I read Letty Russell, *Church in the Round*, I concur on the point she shares and brings to light that of

...Beverly Harrison "liberation social ethics methodology" and Katie Cannon calls "emancipatory praxis"...a continuing spiral of engagement and reflection begins with commitment to the task of raising up signs of

² Ibid.

God's new household with those who are struggling for justice and full humanity.³

Media is an awesome communication tool that I currently use to inspire, educate and empower individuals to win in life. I am the host of a television talk show, and help people to transform their thinking with informative, inspiring and educational topics. My project will be a tool to begin to teach media literacy and its impact upon self-esteem, self-respect and self-identity, particularly as it relates to females, especially females of color.

Propaganda is the outer layer of this brainwashing onion... in the marketing world, propaganda is the first tool utilized to achieve a desired outcome. Brainwashing is the outcome...⁴

I use media as a tool to communicate. I communicate messages of inspiration, education and sometimes challenges with the goal, most often, to transform people's lives. On average the messages, programs and commercials produced by mainstream media as seen on television make an impression on one's mind. Tom Burrell writes in his book *Brainwashed* the following,

I have unapologetically used the principles of psychology and emotional persuasion to promote products and agendas. I recognize marketing brilliance and am cognizant of the country's addiction to feeding its illusion of being a free and equal society, where anyone and everyone can succeed despite cultural and economic obstacles.⁵

Mainstream media has subliminal messages and images of negative propaganda, which literally help to dull the minds of the citizens of this nation and around the world.

³ Letty M. Russell, *Church in the Round: Feminist Interpretation of the Church* (Louisville: Westminster John Knox, 1993), 30.

⁴ Tom Burrell, *Brainwashed: Challenging the Myth of Black Inferiority* (New York: Smiley Books, 2010).

⁵ Ibid.

The illusion that anyone can succeed—what I call the “paradox of progress”—solidifies the myth of a “post-racial society.” It weakens the impulse to understand or help those still scorched at the bottom of America’s melting pot. It fuels the perception that all is well and “racism is dead,” and suggests that those still wallowing in poverty made conscious choices to live in the stratum.⁶

This has been and continues to be a challenging matter and for such a time as now, I know it is the will of God that this issue is addressed by me, a religious educator whose focus on the influence of media and the attempt to initiate a relief of psychological healing. My current site team members agree that this project is very timely!

It is my quest as a theologian (and a scholar) to make a difference in the lives of those I serve and in the community in which I live. As I read Clemens Sedmak he states, “Theology looks at our lives from a point of ultimate concern, as if how we live makes a difference.”⁷ Although Yonkers is a metropolitan city, I have observed a lot of nepotism and injustice within communities particularly communities of who are predominately people of color. I often think this may be the reason why God allowed me to move to this city in 2011. I must also confess New York Theological Seminary is also on my radar to request an introductory course on media literacy, a new curriculum to recognize how important it is during this era to have a media department. Once again, I must allow God to reveal his plan to me as I patiently wait upon him. Much like James Washington, when referring to praying and waiting upon God, who takes it a bit further when he states, “Grant us the desire to celebrate the sacrament of waiting.”⁸ My current situation right

⁶ Ibid.

⁷ Clemens Sedmak, *Doing Local Theology* (New York: Orbis Books, 2002), 7.

⁸ James Washington, *Conversations with God: Two Centuries of Prayers by African Americans* (New York: HarperCollins, 1994), 285.

now is to advance media literacy as it relates to the growth and development in the areas of self-esteem, self-respect and self-identity for females, especially females of color!

God has privileged me to utilize media as a powerful communication tool! This for me is not only a blessing but also an opportunity for me to be a blessing to first my family, then my community, nation and the world.

CHAPTER 2

REEL TALK: THE WAR ON FEMALES IN MEDIA

Media continues to produce images of females, especially of females of color as negative stereotypes. As a result, these negative images of propaganda impact areas of one's self-esteem, self-respect and identity.

—*Cynthia Ashley*

Media is a visual form of communications. A picture is worth a thousand words. Unlike words, a picture cannot be easily flipped through without much thought. Images capture our imaginations and become permanent imprints on our brains. Thus, empowering us to live a life we can only dream about. The question becomes “do you believe what you believe?” This project will help you to believe. For some people, the process is instant but for most people it has a time element.

To see the real-life faith in others through this project will inspire us to be, do and have what God says we can be, do and have. The Kingdom of God works in seed, time and harvest. The harvest will be the positive images of females, especially females of color. I heard it said we will never get anybody to believe in us, until we believe in ourselves; we will never get anybody to love us, until we love ourselves. Now is the time to stop running from who we are and declare with boldness and confidence we are the *Imago Dei*! We, females are the gateway to life; being created in the image. There can never be too many positive images of us to combat the centuries of media oppression.

Effective communication helps build communities. The community and the world we live in are synonymous. When I think about the meaning of moral formation and moral obligations, it equals the efforts of the moral life. The moral life strives to

articulate the ground rules; ground rules which are required by the very nature of human existence itself. We are social creatures (communal) who cannot live with one another apart from these rules; these duties qualify and set boundaries for all the actions we might contemplate. They establish the framework and limits. Therefore, I am persuaded that one's societal mandate is the moral precept that *all* people be responsible for the oppressed, outcast, marginalized, and poor. With this in mind, I have researched and identified the big six media giants that continue to purposely use tactics to disenfranchise and enslave communities, especially of communities of color through false images of propaganda, particularly women and girls. There is clearly a war on females, especially females of color in mainstream media. Hence, the essence of the true meaning of Genesis 1:26 being created in Gods image (*Imago Dei*) needs to be reestablished to initiate healing in the areas of identity, self-worth, self-esteem, self-awareness for women and girls of African descent.

As a faith leader, progressive reformer educator and a television producer, I am always concerned about ways in which to help the oppressed and marginalized and about teaching individuals it is important to seek justice. My life is a transformative presence in the world. My social responsibility is to raise the consciousness of the oppressed mindset and be a voice against social and systemic evil. It was Paulo Freire who taught that as long as there are oppressors, there will always be individuals who are oppressed by them.⁹ I do recognize individual differences are as important as the community or society-at-large and accordingly, TFN provides a place for community pedagogy; I have always seen learning as an act of community, which is an important support. I also

⁹ Paulo Freire, *Pedagogy of the Oppressed* (New York: Continuum, 2000).

strongly believe one of the many responsibilities of as an educator is to examine our social structures and how they either oppress or liberate. It is Freire who helps me to understand that only the oppressed can help liberate both the oppressor and themselves. Let's take a look at the first assumption, which is that "education either perpetuates the present social system or brings about transformation."¹⁰ It is never neutral; either educators will maintain the status quo or transform our social environment. This is the reason I use media and digital technology to influence and teach my community of viewers about transformation and empowerment.

The beginning points to God as the creator of all creation when he spoke everything into existence. Let's begin with the biblical text in the book of Genesis when God gave a description of him/herself and said in Chapter 1, "Let us make man in our image, after our likeness. So God created man in his own image, in the image of God created he him; male and female created he them" (Gen 1:27 NRSV).¹¹ This for me is the case and point for this project and why I chose the issue surrounding negative images and stereotypes used by mainstream media about females, especially females of color. God, in my opinion, is the greatest communicator. To be more precise, the one I call The Creator of all creation, The God of my Ancestors is the greatest communicator of all which is based upon my biblical interpretation, spiritual discernment, revelation, and the scholars and theologians I have studied. So I say unapologetically I believe The Almighty God is the Creator of all humankind, the world, the cosmos and everything seen and unseen. I also believe God is THE greatest communicator through God's creation and

¹⁰ Mary Elizabeth Moore, *Teaching from the Heart: Theology and Educational Method* (Harrisburg, PA: Trinity Press International, 1998), 169.

¹¹ Unless otherwise noted, all biblical quotations are from the New Revised Standard Version.

God shall continue to establish God's divine plan with all of His creation. God is love and we have been born out of the love of God.

Love never binds but liberates people spiritually, mentally, emotionally and physically. There are two commandments that declare that we are to love God with all our being...and to love our neighbor as we love ourselves (Gal 5:14). However, because society has perverted love through media in various ways promoting negative propaganda, love has become perverted expressions of action that are watched on television or the big screen which include: pornography/sex, domestic violence, incest, adultery, homosexuality, and so on – which does not liberate but degrades, yielding corruption and destruction. God is love and all who are created in his image and likeness are created out of the Love of God. Love is founded on the basis that we should esteem others higher than ourselves; we should look out for others and put other needs before our own needs. Love is a selfish selflessness of oneself. To do for others what you would want others to do for you. Love has a right relationship with others and therefore a right relationship with God is inevitable. Love protects. Love looks for nothing in return. Love is unconditional. Love is never corrupt or tries to corrupt. Love obeys. Accordingly, if justice is what Christians are called to do, it is done in obedience to love. Love should be diligently practiced with vigilance daily. Love produces after itself. Love should never be based upon external forces such as politics, gender, race or social class.

I also understand that when you operate in *fear* you give fear power to control you based on what you fear, and then this becomes your reality. Fear is one of the many areas mainstream media produces! The fact that racism stems from fear is another reason for the media control (brainwashing) by the Big Six Giants. I've been taught that love and

fear cannot co-exist and because God is love we must remember to have compassion, respect and love for all humankind. “Love is incompatible with subjugation, deceit, lust, and insecurity. The chauvinistic paternalism of the White male power structure is incompatible with love.”¹² As a female of color, I encounter sexism and racism often and this is a disturbing challenge. “When Europeans fled and were forced out of Europe, they brought their Protestant beliefs about women with them to the lands they conquered. Under Protestantism, women were only fit to bare children and perform domestic chores. Period.”¹³ Not many want to talk about racism, out of fear to become politically incorrect. Some people do not know what the word racism really means and rather say racism is a thing of the past, when in fact racism today is more evident! Racism has to do with power and privilege. The present White male patriarchal power structure has its reference point, a very long, religion-validated history of subjugation women. Where is a “woman’s place?” The answer is: Wherever White men say her place is. The White male patriarchal politician believes that he is the most qualified person to tell women what they need, want, and who is to provide these needs and wants. While studying various types of ideology present in magazines, particularly *New Woman* (NW) and *SHE*, scholars Eiggins and Iedema discovered that the magazines set a standard for women to follow or ideals to aspire to. These ideals, in turn, create a personality for the consumer and reinforce the sexist belief that one gender (male) is superior to the other (female). Thus, the female has a set of guidelines that instruct her how to behave, when to wear make-up,

¹² Michael Porter, *The Conspiracy to Destroy Black Women* (Chicago: African American Images, 2001).

¹³ Angela Y. Davis, *Women, Race & Class* (New York: Vintage, 1983).

how to dress, what her body should look like, and how to treat her lover.¹⁴ The white patriarch is the premier pimp in a sadistic game of political prostitution, and he's selling promises of a brighter tomorrow.¹⁵

Let's look at theology in and of itself is a like a tree with many branches. The list is exhaustive of how theology is constructed based on one's hermeneutic or social location or "making sense of their world." For example, there is womanist theology, which is representative of how black women make meaning or speak about God, *mujerista* theology which is reflective of Hispanic women, a branch of Latina feminist theology.¹⁶ The theology of the hammer is where Habitat for Humanity has its groundwork.¹⁷ Possibly another way of distinguishing theological constructs is the particular social, cultural, political, economic and historical forces at work that cohabitate with our Christian theology. Dean and Root really give credence to this thought – they emphasize that theology starts with a crisis. Their theory proposes the very fact that God has broken in to make Godself known in humanity is a crisis.¹⁸ It is a dialectical crisis when we consider an infinite God meeting with finite human beings. I visualize this concept – womanist theology emerged out of crisis where Black women were left out of the feminist theological equation, or as Stephanie Mitchem frames Delores Williams'

¹⁴ S. Eggins and R. Iedema, "Difference without Diversity: Semantic Orientation and Ideology in Competing Women's Magazines," in *Gender and Discourse*, ed. Ruth Wodak, 165-196 (London: Sage Publications, 1997).

¹⁵ Porter, *The Conspiracy to Destroy Black Women*.

¹⁶ Serene Jones and Paul Lakeland, *Constructive Theology* (Minneapolis: Fortress Press, 2010), 298.

¹⁷ For information on the work of Habitat of Humanity and theology of the hammer see Millard Fuller, *The Theology of the Hammer* (Macon, GA: Smyth & Helwys, 1994).

¹⁸ Andrew Root and Kenda Creasy Dean, *The Theological Turn in Youth Ministry* (Downers Grove, IL: IVP Books, 2011), 82.

description, “a necessity of a theological analysis beyond that of White women;”¹⁹ black liberation theology emerged out of crisis as black people sought to see themselves free in relationship with God and the biblical text as well as the blackness of Christ for identity.

Most teenage girls are suffering on the inside with low self-esteem, identity crisis, not liking who they are, insecure, experiencing guilt and shame and not seeing themselves as *Imago Dei*. The connection to the image of God within them is disconnected. I have learned to embrace that I am a woman of African descent as opposed to referring myself to be an African American or Black woman, as I once did. As a young girl growing up on the back-end of the “Black power” era I easily would identify with being called “Black” more so than being called an “African American.” However, today I refer to myself as a woman of African descent because I acknowledge the continent of Africa as the motherland of all my ancestors.

As a minister of religious education, member of National Association for the Advancement of Colored People (NAACP), member of African American Women in Cinema, Chair of the Restoring Our Community Media & Arts Network Foundation and Executive Producer of the Total Faith Network Television Media Enterprises, I identify with Jesus who advocated and motivated people to think differently about their lives. Jesus also instigated the thoughts about the role of God and how God affects people lives.

As the late Dr. Martin Luther King, Jr. said, “A religion true to its nature must also be concerned about man’s social conditions...”²⁰ This is what I live by and I will continue to use my influence through media to make a difference in the social conditions

¹⁹ Stephanie Y. Mitchem, *Introducing Womanist Theology* (Maryknoll, NY: Orbis, 2002), 4.

²⁰ Donald Chinula, *Building King’s Beloved Community* (Cleveland: United Church Press, 1997)

of humanity, helping to inspire and educate on knowing one's self as it relates to the identity of the reinstated narrative of the *Imago Dei*. The late Dr. Martin Luther King, Jr. said, "Education without morals is like a ship without a compass merely wandering nowhere."²¹

Mainstream media should never rob individuals of their true identity, unfortunately the truth is that mainstream media uses subliminal messages of negative propaganda which is designed to brainwash the viewer. The sizzle I created and produced promotes the new television series, "Women Voices," which will highlight various lives of females, specifically females of color both domestic and abroad. It captures brief commentaries about the meaning of stereotypes and how they identify with the *Imago Dei*. This will be the start of the television series that will educate and be a positive influence of what media should look like as it gives individuals a sense of unique self-awareness, achievement of self-worth and respect, and an expression of self-identity. This demonstration project will help to stir up the gifts that God has placed within every female, especially females of color. Hence, this demonstration project will give much needed direction, as the gifts within are to develop freely and naturally identifying with the narrative of the *Imago Dei*.

²¹ Ibid.

People of color and reality television

Media-savvy propagandist uses mass media and other forms of communication to change minds and mold ways of thinking. —Tom Burrell

The black presence on cable television is most prominent on reality television shows.²² The scarcity of scripted television shows with people of color as featured cast members makes reality shows a prominent platform for images of people of color.²³ Reality television is a force that influences popular culture,²⁴ and the genre helps to shape how people view certain groups, including women of color. Simply being represented in the media is a type of power.²⁵ However, it is troubling that the most prominent representation of women of color on television is on reality programming, a genre that is cheap to produce and leans on racial and gendered stereotypes. Wide representation of women of color on reality programs helps to uphold and reinforce logics about the value of women of color in society. When many shows become popular, especially those with casts comprised of mostly women of color, they are not only renewed for several seasons but some cast members end up becoming the stars of their own spin-off reality television shows. Moreover, women of color and Latina reality stars often appear on the covers of national ethnic magazines and they are paid thousands of dollars to appear at nightclubs and special events and their television audience pays to see them live in person. Indeed, some women of color reality television stars have become entrenched in popular culture.

²² J. Fuller, "Branding Blackness on US Cable Television," *Media, Culture & Society* 32, no. 2 (Oct 2010): 285-305.

²³ E. Deggans, *Race Baiter: How the Media Wields Dangerous Words to Divide a Nation* (New York: Palgrave Macmillan, 2012).

²⁴ T. Tyree, "African American Stereotypes In Reality Television," *Howard Journal of Communications* 22, no. 4 (2011): 394-413.

²⁵ R. Lind, "Laying a Foundation for Studying Race, Gender, and the Media," in *Race, Gender and Media*, ed. R. Lind, 1-11 (Boston: Allyn & Bacon, 2010).

NeNe Leakes of the *Real Housewives of Atlanta*, for example, landed a recurring role on the popular television show *Glee*, a role as a series regular on the short-lived NBC sitcom *The New Normal*, a stint in a Las Vegas Cirque du Soleil show and a run on Broadway as the evil stepmother in the fall 2014 production of *Cinderella*. The huge spaces that women of color reality stars occupy in popular culture helps make stereotypes about women of color appear true. Stereotypes have long been important in media portrayals, especially in the portrayals of marginalized groups. Stereotypes are cognitive mental shortcuts the brain reverts to in order to allow a person to tap into previously held knowledge and relate it to new incoming information.²⁶ Stereotypes are also beliefs about social groups learned from society and constructed by the dominant elite that yield the power to spread those beliefs and make it appear to be normal.²⁷ Walter Lippmann explained that the nature of stereotypes is to affect the ways in which people view others before they actually see them: “For the most part we do not first see, and then define, we define first and then see...We are told about the world before we see it.”²⁸ Stereotypes can affect the way that people view others even when people don’t approve of the ideas embedded in stereotypes.²⁹ Reality television shows rely on racial stereotypes and stereotypes of people of color on reality television are more salient than stereotypes of whites because there are a variety of images of whites on television while people of color still have mostly stereotypical portrayals on television. Stereotypes of African-Americans

²⁶ J. L. Hilton and W. von Hippel, “Stereotypes,” *Annual Review of Psychology* 47, no. 1 (1996): 237-71.

²⁷ B. W. Gorham, “Stereotypes in the Media: So What?” *Howard Journal of Communications* 10, no. 4 (1999): 229-247.

²⁸ Walter Lippmann, *Public Opinion* (New York: Harcourt, Brace and Company, 1992).

²⁹ B. Gorham, “The Social Psychology of Stereotypes: Implications for Media Audiences,” in *Race, Gender and Media*, ed. R. Lind, 16-24 (Boston, MA: Allyn & Bacon, 2010).

on reality television are perceived as “real elements” of the show by viewers.³⁰ This suggests to viewers that people of color will always be the center of conflict and this taps into stereotypes of innate aggression and anger among people of color. When African-Americans are members of mostly white reality show casts they are apt to be shown in a stereotypical light more so than if they were not on a program with a mostly white cast.³¹

African-Americans are often the source of problems in the plot on reality television shows. In a study of African-American reality show cast members Tyree found that African-Americans on reality shows were often the genesis of verbal and physical fights with both white and black cast members; moreover, in the ten shows in the study more than half of the black casts members on reality shows fit stereotypes illustrating that the genre of reality television perpetuates racial tropes.³² In the same study African-Americans embodied three historic stereotypes (sambo, Uncle Tom and coon) and seven contemporary stereotypes including the angry black woman/bitch, hoochie, chickenhead, angry black man, homo thug, clown and the Oreo.³³

“The principles of psychology and emotional persuasion to promote products and agenda... the country’s addiction to feeding its illusion of being a free and equal society...”³⁴ The use of racial stereotypes in reality television are not coincidental, they are intentional and strategic. Shows that are offensive to marginalized groups including people of color, women and gays are viewed as shows that reality television show

³⁰ Ibid.

³¹ Ibid.

³² Ibid.

³³ Ibid.

³⁴ Burrell, *Brainwashed*.

executives believe will generate hype and high viewership.³⁵ *Survivor*, one of the longest-running reality competitions show on television, divided contestants based on race in 2006 during the show's 13th season. In a study on *Survivor: Cook Islands* researchers also found that when viewers saw reality show contestants split into groups along racial lines, racial stereotypes were activated and viewers accepted racial stereotypes and ideas of diminished capability and competency of racial groups because of the racial separation they saw.³⁶ The same study also found Latinos to be less capable and black contestants were seen as the least sociable group.³⁷ The results of the *Survivor: Cook Islands* study shows that reality television show producers have a duty to consider the potential social implications of their work and think twice about manipulating racial stereotypes to boost ratings.³⁸ *Survivor: Cook Islands*, in fact, lost advertising after a considerable number of sponsors removed their ads from the show.³⁹ The decision by the *Survivor: Cook Islands* producers to divide contestants based on race created a disturbing scenario for a global mass media audience.⁴⁰ The reality in reality television programming isn't reflected in the lack of professional thespians or a developed script; it is in the social hierarchy reflected in the shows.⁴¹ Stereotypical reality television images can be dangerous for marginalized

³⁵ J. L. Pozner, "Ghetto Bitches, China Dolls and Cha Cha Divas," in *Reality Bites Back: The Troubling Truth About Guilty Pleasure TV* (New York: Seal Press, 2010).

³⁶ M. Bresnahan and C. Lee, "Activating Racial Stereotypes on Survivor: Cook Islands," *Howard Journal of Communications*, 22, no. 1 (2011): 64-82.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ M. Mendible, "Humiliation, Subjectivity, and Reality TV," *Feminist Media Studies* 4, no. 3 (2004): 335-338.

groups that are the subject of stereotyping.⁴² The presence of racial stereotypes of African-Americans on reality television can affect black viewers and others.⁴³ Stereotypes that appear on reality shows remain popular because stereotypes still circulate in society. Reality programs maintain their influence and control because they project untruths that viewers want to believe.⁴⁴ Reality shows have the power to reaffirm and reinforce social stereotypes of racial groups. Television, including reality programs, can be an important instrument through which viewers judge others' place in society and what is acceptable in society.⁴⁵

American Stereotypes of Women of Color

The construction of the bodies of women of color as both desirable and disdainful was a worldwide idea that traveled across the globe including to the United States. There were similar ideas developed and constructed about women of color during the economic institution of slavery in the United States. In *Women, Race and Class*, Angela Davis explains how the construction of black womanhood in the United States was crafted to fit the economic and social needs of the time. In the 19th century a new femininity or new womanhood was constructed to keep white women in their proper place in a patriarchal society. While notions of white womanhood were constructed they were done so in direct opposition to black womanhood. Women of color were property, white women were wives; women of color were breeders, white women were mothers; white women were the epitome of femininity and women of color were genderless because of their work as

⁴² Tyree.

⁴³ Ibid.

⁴⁴ Deggans, *Race Baiter*.

⁴⁵ Tyree.

laborers as slaves and a dangerous fusion of perceived lack of femininity and hypersexuality that rendered women of color inherently rapeable.⁴⁶ Women of color recognized these dangerous social constructions of their images and they resisted them. One of the most important examples was Sojourner Truth's *Ain't I a Woman* speech, which she delivered in 1851 in Akron, Ohio:

That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman?...I have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman?...I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?⁴⁷

Here Sojourner Truth is contesting the ideas of hollow black womanhood, sexism and racism. Women of color continued to resist such portrayals and reclaim their images for centuries.

These slavery-era constructions of women of color in the United States have been sustained over time. The images of women of color are so distorted and slanted that when women of color walk into a room the room is figuratively crooked because the impressions that circulate about women of color are crafted by others and are not close to the truth.⁴⁸ These stereotypes of women of color are what Patricia Hill Collins calls controlling images, which are designed to make racism; sexism, poverty and other

⁴⁶ Davis, *Women, Race & Class*.

⁴⁷ Sojourner Truth, "Ain't I a Woman?" speech delivered at Women's Convention, Akron, Ohio, May 28-29, 1851.

⁴⁸ M. H. Perry, *Sister Citizen: Shame, Stereotypes and Black Women in America* (New Haven, CT: Yale University Press, 2011).

injustices seem like natural and inevitable parts of life.⁴⁹ I have listed some of the stereotypical names/titles used to describe females of color, specifically African women. In Chapter 3, I will give more definition to these unacceptable titles: mammy, matriarch, Jezebel, hoochie mama, welfare mother, the lady. Those images are pervasive in American society and media. These controlling images for women of color endure and continue to be recycled because they serve a purpose. Controlling images are strong tools of oppression that both help to spread ideas about women of color's perceived inferiority and these images also influence the internalization of self-hate among women of color.

⁴⁹ P. H. Collins, "Mammies, Matriarchs, and Other Controlling Images," in *African Philosophy: An Anthology*, ed. E. C. Eze, 346–354 (Malden, MA: Blackwell, 1999).

CHAPTER 3 AGENDAS, DILEMMAS, THEORIES & MORE!

No discourse surrounding the history of Women of color in media should go without mentioning the inextricable connection between race and media...

Biblical/Theological Perspective

What does the Bible say about females of African descent? Starting from the creation chronicle, Genesis 1:27-28, “So God created human beings, making them to be like himself. He created them male and female.” In addition, God blessed them and said, “Have many children” so that they can continue conquering the world. The book of Numbers 12:1 provides a clear picture of females of African descent. Aaron and Miriam spoke against Moses, as he had married a Cushite woman, Zipporah. It is worth noting that a Cushite descent is from Cush, which is a region from southern Ethiopia. The Ethiopians are categorically known for their black skin. This can also be credited from the book of Jeremiah 13:23, where it states, “Can the Ethiopian (similar Hebrew phrase translated as “Cushite” in Numbers 12:1) change his skin or the leopard his spots? Then also you can do good who are accustomed to do evil.” This is a clear indication that Cushite people have multiple colors. However, after criticizing Moses’ marriage, God was angry with Miriam. Consequently, God punished Miriam with leprosy. In Num. 12:10, God said, “‘You like being light-skinned Miriam? I’ll make you light-skinned.’ When the cloud removed from over the tent, behold, Miriam was leprous, like snow.” Moreover, God did not punish or speak against Moses for marrying a black woman.

Apart from Moses marrying a black woman, many Hebrew patriarchs go into history by wedding women from Africa descent, and they were blessed with children. For example, Abraham had children with Keturah as well as Hagar, both of them from African tribes, known as Hamitic. In addition, Jacob had a relationship with two female handmaidens, African tribes, where they were blessed with children who later became the patriarchs of the Israel's two tribes. The Bible clearly speaks of females of African descent. Human beings are symbols of God (Genesis 1:27), which means that females of African descent are the image of God (*Imago Dei*). In addition, from the marriage of Moses to Zipporah, God punished Miriam for despising Moses' marriage. This is a clear indication that God loves females of African descent. In addition, from the generation story, God blessed human beings to bear children (Genesis 1:28). Throughout the Bible, strong believers of God (for example, Jacob, Moses, and Abraham among others) had children with females of African descent. This is also a clear indication that females of African descent are blessed, and their generations will continue conquering the world. The Bible also sends a warning to any person that despises females of African descent. By going against God's will, they will be punished, similarly to Miriam.

What interpretation does that Bible give that relates to the identity of females of African descent? There are several interpretations provided in the Bible to reveal the identity of females of African descent. For instance, in the Hebrew, Adam, also known as Ahdahm, is described as dusky, swarthy, and dark-skinned akin to a shadow as well as reddish-brown soil.⁵⁰ It is worth noting that Aphar, which is the soil that Adam was made from, and it means clay and dust, dark brown and very black in color. God created a

⁵⁰ Adam Kamesar, *Jerome, Greek Scholarship, and the Hebrew Bible: a Study of the Quaestiones hebraicae in Genesim* (New York: Oxford University Press, 1993).

woman from Adam's rib, meaning she also had a dark ascent.⁵¹ The Bible also reveals the identity of females of African descent through various marriages. Abraham had children from two females of African descent, Keturah and Hagar.⁵² The two African women who had children with Abraham came from the Hemitic tribes. Hebrew patriarchs also married females of African descent and they were greatly blessed with children. Zipporah who was also a female of African descent was married to Moses.⁵³ Moses was a God's prophet and priest, and is popularly renowned for speaking to God directly through a burning bush as well as freeing the children of Israel from Egypt, where Pharaoh was abusing them as slaves. By marrying a prophet and priest, it was a clear indication that females of African descent were God fearing and strong worshippers.

Are there females in the Bible that females of African descent can identify with, if yes whom, if no why not? There are females in the Bible that females of African descent can identify with. One of them is Zipporah. Zipporah was a daughter of a priest of Median, Jethro. The priest, Jethro was blessed with seven daughters, among them Zipporah. While Zipporah and her sister were fetching water, some shepherds pushed them away. Luckily, Moses was around and he did not hesitate to thwart away the shepherds and assisted Zipporah to fetch water. After narrating what happened to their father, Zipporah was ordered to invite Moses, whom he did not reject and he ended up staying there for more than forty years. Zipporah, later, got married to Moses and they

⁵¹ Maryanne Cline Horowitz, "The Image of God in Man—Is Woman Included?" *Harvard Theological Review* 72, no. 3-4 (1979): 175-206.

⁵² Catherine E. Karkov, "9 Hagar and Ishmael: The Uncanny and the Exile1," *Imagining the Jew in Anglo-Saxon Literature and Culture* 21 (2016): 197.

⁵³ Bernard P. Robinson, "Zipporah to the Rescue: a Contextual Study of Exodus 4: 24-26," *Vetus Testamentum* 36, no. Fasc. 4 (1986): 447-461.

were blessed with two sons, Gresham and Eliazer.⁵⁴ While residing at their father-in-law's place, Mt Horeb (also known as Mount Sinai), Moses was called by God through a burning bush to go and resurrect the people of Hebrew (the Israelites) from Egypt, which was under the dictatorship of Pharaoh. Jethro and his family permitted Moses and his family to go and undertake God's chore.⁵⁵ On their way to Egypt, the true character of Zipporah is revealed. Exodus 4:24-26 states that during the night, they had to stop in order to relax, due to fatigue, but the Lord met Moses and wanted to take his life. However, Zipporah stood boldly and took a knife, cut off the foreskin of their son.⁵⁶ Afterward, she touched the foreskin to the feet of Moses and said, "Surely you are a bridegroom of blood to me." As a result, the Lord abandoned the plan of killing Moses. The phrase bridegroom is here referred to as circumcision. Apart from being bold, Zipporah had a strong faith and was an influential woman of African descent. Zipporah had a strong faith to an extent of circumcising her own child and believing that God will spare her husband, which was successful.

Historical Perspective

What role has the Big Six Media Giants played in the portrayal of people of color?

Back in 1983, approximately 50 corporations controlled the vast majority of all news media in the United States. Today, ownership of the news media has been concentrated in the hands of just six incredibly powerful media corporations. These corporate behemoths control most of what we watch, hear and read every single day. The six corporations that

⁵⁴ Robinson, "Zipporah to the Rescue."

⁵⁵ Karkov, "9 Hagar and Ishmael: The Uncanny and the Exile1," 197.

⁵⁶ Rolf Rendtorff, *The Canonical Hebrew Bible: A Theology of the Old Testament* (Leiden: Deo Publishers, 2005).

collectively control U.S. media today are Time Warner, Walt Disney, Viacom, Rupert Murdoch's News Corp., CBS Corporation and NBC Universal. Together, the "big six" absolutely dominate news and entertainment in the United States.⁵⁷

The following figures have been a mainstay of American mass media since its inception in the early twentieth century and their descriptions are taken from Donald Bogle's *Toms, Coons, Mulattoes, Mammies, and Bucks: An Interpretive History of Blacks in American Films*.

Uncle Tom – the first ever images depicted of Blacks came in the early 1900s. The very first was the Uncle Tom who premiered around 1903 in the movie *Uncle Tom's Cabin*. The tom was American movies' first Black character. "Back then, Black actors were actually played by White people in Blackface, a tradition that thrived during the era of minstrel shows and continued through the days of silent films." The tom is always depicted as submissive, long-suffering, selfless, and repulsively kind despite the mental, emotional, and physical abuse of his White master. Following the tom, were four other Black embodiments of White stereotypes, none more demeaning or tragic than the other.⁵⁸

Coons - the coons were a group of Blacks whose sole purpose was to amuse. The coons evolved into three different types: the pickaninny, the pure coon, and the uncle Remus character. The pickaninny was usually played by child actors, depicted as harmless, dense, with big eyes and unruly hair. The pickaninny characters were brought

⁵⁷ Andrew Nicholson, "Media Manipulation: How Big News is Messing with your Mind," <https://www.linkedin.com/pulse/media-manipulation-how-big-news-messing-your-mind-andrew-nicholson/> (accessed February 24, 2018).

⁵⁸ Donald Bogle, *Toms, Coons, Mulattoes, Mammies and Bucks: An Interpretive History of Blacks in American Films* (New York: Bloomsbury, 2016).

to life in the 1920s and 1930s by children such as Sunshine Sammy, Farina, Stymie, and Buckwheat. The pure coons were seen as the most degrading of the stereotypes and emerged as no-account niggers; those unreliable, crazy, lazy, subhuman creatures good for nothing more than eating watermelons, stealing chickens, shooting crap, or butchering the English language. The character that embodied this stereotype best was Rastus, a dark Negro who appeared in a series of demeaning comedies including *How Rastus Got His Turkey*, *Rastus in Zululand*, and *Rastus and Chicken*. The final member of the coons is the uncle Remus character. Uncle Remus flourished during the 1930s in films like *Song of the South* and was known for his “comic philosophizing” and was almost always shown as harmless, likeable, and naïve. These characters, the toms and the coons were utilized to show the Black man’s contentment with his place in the system. Much later, the coon would be exalted with the actor Stepping Fetch it, “the greatest coon of all time.”⁵⁹

Bucks - The brutal Black buck is the third and final character in the stereotypical triumvirate; the systemic and calculated mechanism used to keep the dominant in power and Blacks in a subservient position. The Black buck was introduced in 1915 in D.W. Griffith’s *The Birth of a Nation*. Griffith’s movie was like no other of its time, presenting all of the Black mythic types with such force and power that his film touched off a wave of controversy and was denounced as the most slanderous anti-Negro movie ever released. The movie depicted two types of brutal Black bucks: the Black brutes and the Black bucks. The brutal Black buck was portrayed as savage and primitive, one who was only out to destroy, his violence serving as an outlet for his subdued sexuality. The pure

⁵⁹ Ibid.

Black bucks were always shown as large Black men, primitive in nature like the brute, but extremely oversexed, violent, and mad as they lust for White flesh. The brutal Black bucks were instituted as a mechanism of fear through use of the great White fear: a Black man who longs for a White woman.⁶⁰

Mammy - The mammy is the original controlling representation of the black women. She is the “faithful, obedient servant” to the white master together with his family. The mammy is also reliable, selfless and trustworthy in her service to the white family.⁶¹ The mammy was an image of the ideal black woman and mother, but only in relation to her care to the white family and not for her black family, black children or the black community. The mammy picture empowers dark mothers to raise their kids to be meek. The mammy picture too undergirds bigotry by supporting “the racial predominance of White businesses, empowering center-class White ladies in specific to recognize more nearly with the racial also, class benefits managed their fathers, spouses, also, children.” Moreover, the mammy was developed to cover up the monetary abuse of class. Mammies, “no matter how adored they were by their White ‘families,’” acknowledged their subservient position indeed despite the fact that they remained poor themselves. As society changed, the present day mammy came into unmistakable quality. The present day mammy picture drives Dark women to show “mammy-like dedication to white local concerns.” In prevalent culture, present day mammies settle issues for white ladies “without ever indicating at their claim severe circumstances.” The depiction of

⁶⁰ Ibid.

⁶¹ Patricia Hill Collins, “Black Feminist Thought as Oppositional Knowledge,” *Departures In Critical Qualitative Research* 5, no. 3 (Fall 2016): 133-144.

mammies moved accentuation from dedication to White families to Dark ladies' occupations furthermore, bosses.⁶²

Matriarch - Another hegemonic portrayal of Black women in U.S. culture is the Black Matriarch. "The matron symbolizes the mother figure in Black homes. Similarly, as the mammy speaks to the 'great' Black mother, the female authority symbolizes the 'terrible' Black mother "who invested excessively energy working instead of remaining home to deal with her children."⁶³ From the dominant gathering's viewpoint, the authority spoke to the fizzled mammy, a negative shame connected to African-American ladies who challenged the picture of the resigned, dedicated worker."⁶⁴

Welfare Mother - A present day hegemonic portrayal of black women in the U.S. is simply the welfare mother, who profits off government advantages to which she is properly ready to get. "While the authority's inaccessibility added to her kids' poor socialization, the welfare mother's openness is esteemed the issue. She is depicted as being substance to lounge around and gather welfare, evading work and passing on her terrible esteems to her offspring."⁶⁵ Like the mammy and the female authority, the welfare mother picture reflects intersectional abuse. Since the welfare mother is not hitched, her disappointment is surrounded, for instance, the perils of not being engaged within a heterosexual marriage. The way the generalization accuses the black mother for living in poverty removes consideration from the auxiliary reasons for destitution

⁶² Anne Edwards, *Matriarch: Queen Mary and the House of Windsor* (Lanham, MD: Rowman & Littlefield, 2014).

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ Mark Peffley, Jon Hurwitz, and Paul M. Sniderman, "Racial Stereotypes and Whites' Political Views of Blacks in the Context of Welfare and Crime," *American Journal of Political Science* 41, no. 1 (1997): 30-60.

inalienable in private enterprise. In addition, since the welfare mother is spoken to as neglecting to show her kids an appropriate work ethic; this gathered disappointment bolsters stereotyping African Americans as sluggish.⁶⁶

Jezebel/Hoochie - The jezebel picture was flowed to legitimize white men's rape of black women in servitude, and this picture has been reconsidered into the current hoochie, who speaks to "deviant Black female sexuality." Hoochies cannot get enough sex, as they are sexually insatiable and abnormalities. As indicated by Edwards, "the jezebel constitutes black women as "especially unbridled and sexually shameless."⁶⁷ There are four emphases of the hoochie: plain hoochies are essentially sexually emphatic ladies; club hoochies wear revealing garments to clubs and move like whores; gold-digging hoochies hope to get cash by getting pregnant by rich men and accordingly catching the men; and the hoochie mother is the poor black woman who has children and utilizes sex to get cash. The figure of the hoochie courses noticeably in pop culture. In hip-hop culture in the 1980s and mid-'90s, black women rappers endeavored to talk about sex and sexuality, utilizing the music as a setting "to talk their own facts." In any case, by the mid-1990s, hip-hop highlighted black women rappers, who, as indicated by Harris-Perry, were a debased exaggeration of the early women of hip-hop.⁶⁸ Amid this stage, "hip-hop made dark ladies into noiseless, sparsely clad figures who squirm readily behind male craftsmen." Harris-Perry likewise indicates the depiction of the hoochie figure of white women on unscripted TV programs, as high and pregnant on MTV. However, she does not talk about how the black women are depicted on these shows.

⁶⁶ Ibid.

⁶⁷ Edwards, *Matriarch*.

⁶⁸ Peffley, Hurwitz, and Sniderman, "Racial Stereotypes and Whites' Political Views."

Like the authority and welfare mother myths, the hoochie figure “permits open talks that accuse the casualty and overlook societal reasons for disappointment.”

The Sapphire - The picture of the Sapphire “is predicated upon the nearness of the degenerate African American male, whose absence of respectability and utilization of trickery and guile gives her a chance to castrate him through her utilization of verbal putdowns.” Jewell keeps clarifying that Sapphire “exhibits her ethics and ethics contrasted with those of the African-American male.”⁶⁹ “As Sapphires, dark ladies were delineated as insidious, misleading, disagreeable, adamant and contemptuous.” Edwards composes that the Sapphire character on Amos ‘n’ Andy, “the pestering, petulant spouse of Kingfish,” was utilized “basically to make sensitivity in watchers for the dark male part.”⁷⁰ The “Dark bitch” generalization defines working class African American ladies and is a model of what not to do to access the middle class, and this same rationale clarifies the Sapphire capacities for this situation. In the event that black women need to prevail in U.S. society, they ought not to be inconsiderate, disagreeable, or headstrong.⁷¹

The Black Lady -The last hegemonic portrayal of black women I address here is the solid black woman. The solid black woman is the “propelled, dedicated provider who stifles their enthusiastic needs while suspecting those of others. Their irrepressible soul is unbroken by the heritage of persecution, neediness, and dismissal.”⁷² Solid black ladies are self-reliant, solid willed and shrewd, they are constantly steady of their family regardless of whether this implies yielding themselves, and they do the majority of this

⁶⁹ Ibid.

⁷⁰ Ibid.

⁷¹ Edwards, *Matriarch*.

⁷² Ibid.

without grumbling about, or notwithstanding, alluding to the racism, sexism, and different treacheries they endure en route.

From one viewpoint, the solid black woman is a wellspring of positive pictures of women of African descent because she is spoken of as utilizing these qualities to gain success throughout everyday life, and this achievement is especially amazing as result of the obstructions she overcomes and her beauty in doing as such. Moreover, the solid black woman picture is the wellspring of negative requirements for black women. Since the solid dark woman is portrayed as prevailing in spite of all impediments, women of African descent who do not succeed are liable to faulting and disgracing.⁷³ The rationale works this way: if the solid black woman can do it, why women of African descent cannot do it. The solid black woman picture makes doubtful desires for black women since it urges them to “satisfy an order for self-reliance while having a couple of individual, social, and financial assets accessible to them.” What is more, since the solid black woman picture is difficult to imitate, it “urges dark ladies to accept industrious racial and sex disparity is merited.” Finally, similar to the other stereotypes and myths examined here, the solid black woman picture legitimizes the imbalance black women endure and underpins casualty accusing (on the grounds that it is their own blame), and jumbles the part that basic reasons for disparity play in the social area of poor black woman.

1920s-1960s - The 1920s ushered in the Jesters, the dancing, jigging, comic Negro.⁷⁴ “The servants came in during the 1930s, which marked the shift into respectable

⁷³ Peffley, Hurwitz, and Sniderman, “Racial Stereotypes and Whites’ Political Views.”

⁷⁴ Ibid.

Negroes who worked in the house...By then all the great fantasy characters from the early 1900s were legends, including Stepping Fetch it, Bill “Bo jangles” Robinson, Louise Beavers, Eddie “Rochester” Anderson, Hattie McDaniel, Butterfly McQueen, and Paul Robeson.” The 1940s were the years of the entertainer. Artists and musicians flourished during this time. The era of entertainment proved one thing to White audiences: Black entertainers were lucrative. The 1950s and 1960s marked a transitional era for Black actors and musicians. Actors like Sidney Poitier and Dorothy Dandridge were stars but the media was only a reflection of the times and most of the work was socio-political in nature. During this time, Black identity was shown in only two forms; “the old problem Black or the new militant Black.”⁷⁵

Many still go to television as their primary source for information. The media is still responsible for the way most people view the world. Because of the weight that media carries in the minds of people, research on how the media depicts people and how a depiction influences the way an entire nation of people view others is necessary.⁷⁶ One of the most misrepresented images displayed on a daily basis is the image of African-Americans, men and women alike. However, the central focus in this dissertation is on the way television presents African descent women and girls. The images of African women and girls are not only fantastic notions, but they are shown in extremes, exaggerating or illuminating one part of a whole, a part that is skewed to begin with. These types of images are the norm in mainstream media and have ultimately marred the way society views women of color. “Living Color” takes an in depth look at television’s

⁷⁵ Ibid.

⁷⁶ A. Huston, *Big World, Small Screen: The Role of Television in American Society* (Lincoln: University of Nebraska, 1992).

impact on the experiential realities of women of color and how their lived experiences may result from the way they are perceived in society. This analysis is an attempt to explore how media promotes negative ideologies about African women and the ways in which these women can combat those notions in reality.

Theoretical Framework

Theorist Albert Bandura led me to a theoretical framework of growth and development. As a progressive educator and after thorough research of theorists who contribute to the various growth and development theories and concepts, below are a few concepts of role models. Bandura suggests “that children observe and imitate individuals who play key roles in their lives, especially authority figures, peer leaders, and television or film heroes...”⁷⁷ In Bandura’s social learning theory, social roles have four dimensions. First, people are involved in many roles in life. Second, the roles vary as to the intensity of involvement that the role demands in a person (the more intense a person’s role involvement is, the greater their investment of attention in the role). Third, the social role is how much time the role demands. And fourth, a role that influences its impact on personality is the degree of structure specified for it.

Social Identity Theory

This theory suggests that there are two cognitive processes, namely, identification and categorization. These processes combine and work together to transform group membership into identity.⁷⁸ The social categorization is not a controlled process, but an

⁷⁷ Michael Anthony, *Introducing Christian Education: Foundations for the Twenty-First Century* (Grand Rapids, MI: Baker Academic, 2001).

⁷⁸ Michael A. Hogg, “Social Identity Theory,” in *Understanding Peace and Conflict Through Social Identity Theory*, ed. Shelley McKeown, Reeshma Haji, and Neil Ferguson, 3-17 (New York: Springer International Publishing, 2016).

automatic cognitive process. Social identification is the manner in which we identify ourselves with others as social beings by what we have in common, especially in a social setting. By drawing comparisons between the metaphorical us vs. them, we reinforce our in-group versus out-group designations. The social identity process follows particular steps, which include: categorization, whereby a person subconsciously categorizes himself creating an in-group and out-group (whether belonging to the group or not) designation; and social identification, whereby one can identify key concepts, values and ideas about a particular group he/she decided to belong to, through communication and observation. After one has decided which social group to belong to, there can be an emotional risk and investment that is gained or lost that connects one in the group.⁷⁹ Social comparison- a person will start to compare ones group to other after doing the social identification. This is guided by the individual's bias and prejudice. The identity establishment can, from both the in-group and out-group viewing, highly affect how one creates meaning and connection with others and the society.

Social Cognitive Theory

The social cognitive theory suggests that some of an individual's acquired knowledge can be directly related to the observation of others during social interactions, experiences and the influences from the media.⁸⁰ The theory suggests that when an individual observes a person performing a particular behavior and the consequences related to that behavior, the person tends to remember the sequence of events and those events tend to influence the subsequent behaviors of that person. A viewer's behavior,

⁷⁹ Hogg, "Social Identity Theory."

⁸⁰ Thomas W.H. Ng, and Lorenzo Lucianetti, "Within-individual Increases in Innovative Behavior and Creative, Persuasion, and Change Self-Efficacy Over Time: A Social-Cognitive Theory Perspective," *Journal of Applied Psychology* 101, no. 1 (2016): 14.

according to this theory, tends to be influenced much by what he/she observes in his/her environment especially from the media.⁸¹

The theory tends to suggest that people do not learn new behaviors by their own but by observing others perform them. The theory continues to suggest that the survival of humanity depends on the replication of the actions of others. The observer decides whether to replicate the behavior of another depending on whether that behavior is punished or rewarded.

Social cognitive theory is also a learning theory that is based on the idea that people learn by observing what others do. The learned behaviors can be central to a personality. The environment that a person grows up in, as well as their personality influences one's behaviors and can greatly influence a person's way of thinking. Ng and Lucianetti explain the main concepts of this theory through a schematization of triadic reciprocal causation.⁸² The way an observed behavior is reproduced is highly influenced by an interaction of three main determinants.

1. Personal — whether the personal have high or low efficacy towards the observed behavior
2. Behavioral — the response that the individual gets after he/she performs the observed behavior. This provides the person a chance to experience successful learning after correctly performing the observed behavior.
3. Environmental — these are the aspects of the environment that influence an individual's ability to successfully complete a learned behavior.

⁸¹ Ng and Lucianetti, "Within-individual Increases in Innovative Behavior and Creative, Persuasion, and Change Self-Efficacy Over Time," 14.

⁸² Ibid.

According to Ng and Lucianetti, social cognitive theory, media images and messages are a very good source of gender linked “knowledge and competencies” and the expectations of gender roles and conduct, self-evaluative standards and self-efficacy beliefs. With the wide media accessibility, the public gets access to lots of information. This information regards social normative values and practices.⁸³ Media outlets are a contributing factor on how gender and race norms may be subject to selective reinforcement through media use. Research conducted by Ladson-Billings and Tate suggested that gender and race media preferences have consistently been found in empirical research.⁸⁴ The socio-cognitive theory of mass communication suggests people tend to prefer similar role models since they get to identify themselves with people with characters that are similar to theirs.

Critical Race Theory and the Whiteness as Property

People create race and social categories. The critical race theory suggests that race is a critical part of the society. The perspectives of this theory are against the notions of objectivity, neutrality, meritocracy or color blindness. The critical race theorists suggests that such notions and constructionists are only aimed at maintaining a white privilege and portraying blacks as inferiors before the whites and before God as well, thereby uplifting the systems of non-white.⁸⁵ The viewpoint of white as a property can be derived from the illusions of this theory. Whiteness has functioned as self-identity in the domain of the

⁸³ Ibid.

⁸⁴ Gloria Ladson-Billings and William F. Tate. “Toward a Critical Race Theory of Education,” *Teachers College Record* 97, no. 1 (Fall 1995): 47-68.

⁸⁵ Ibid.

intrinsic, personal and psychological, as reputation in the interstices between internal and external identity, and as property in the extrinsic, public and legal realms.⁸⁶

The critical race theorists continue to suggest that the standards of worthiness, beauty and humanization together with images, concepts and the values are forced upon the subordinate groups through the socialization of whiteness as a property. Whiteness of property tends to place people at superior positions, granting white people unwarranted privileges, while rendering these positions and privileges invisible to the whites. The use of blacks as white people's slaves was used to benefit the whites in economic domination while demonizing and subordinating the blacks.

The difference between those in power and those not in power allows the domination of the whites according to this theory. The powerful are able to control the media outlets, especially in instances where there is no freedom of the media. Whiteness as a property is validated by law and with the established systems of oppression against the people of color. This has seen the male-dominated Eurocentric perspective control what is considered mainstream culture especially in the mass media. Moreover, the dominant group that is responsible for the control of the images that we view, and by virtue of their visibility, the views and interpretations of social phenomena are ruling ideas. "Whiteness has functioned as self-identity in the domain of the intrinsic, personal and psychological as reputation in the interstices between internal and external identity; and as property in the extrinsic public and legal realms. Moreover, that white identity and white skin became property that guaranteed sources of privilege and protection."⁸⁷

⁸⁶ Ibid.

⁸⁷ Ibid.

Objectification Theory

Objectification theory is the framework for understanding the different experiences of women in different cultures that tend to sexually objectify them.⁸⁸ This theory suggests that because of the women's objectification, women tend to learn to internalize an outsider's view about their body as a primary view about themselves. According to this theory, women begin to view their bodies as objects separate from their person. The theory is a hypothesis regarding the propagation of sexual objectification. The theory has since been approved empirically and extended by a number of studies.⁸⁹

In addition, the theory's main aim is not to prove the existence of sexual objectification, but it assumes its existence in culture. According to this theory, self-objectification leads to an increased habitual body monitoring. The theorists suggest explanations for consequences they believe are brought about by sexual objectification. This theory suggests sexual objectification brings about increased feelings of anxiety, a decreased peak motivational state and a decreased awareness of the internal states of the body.

The study of sexual objection has been based on the notion that women and girls develop their primary view about themselves based on the observations they make on others. The women can make these observations in the media or through personal experiences. The theory continues to suggest that self-objectification of women tends to influence social gender roles and the inequalities that are experienced between the sexes.

⁸⁸ Bonnie Moradi and Yu-Ping Huang, "Objectification Theory and Psychology of Women: A Decade of Advances and Future Directions," *Psychology of Women Quarterly* 32, no. 4 (2008): 377-398.

⁸⁹ Ibid.

When objectified, women are treated as just bodies that exist to just be used as pleasure objects by others. Certainly, not all men sexually objectify women; indeed, many elect not to and are likely to have richer relationships with women as a consequence. There are damaging consequences of adopting a third person perspective on the self, as the perspective tends to dehumanize a person since it “constitutes personhood” under the circumstances of depersonalization. For one to qualify as a person, one must be seen to possess a mind and a deserving moral consideration.⁹⁰ Sellers and colleagues continue to suggest that the objectification theory posits that gender socialization and sexual objectification experiences tend to define women by their bodies and experiences.⁹¹ The objectification of people needs to be considered negative since it involves the treatment of a person as an object, in the sense of a mere instrument for someone’s else purpose. This tends to reduce a person to just a mere instrument. This not only dehumanizes the person, but also lowers the person’s self-worth and self-esteem. Objectification, therefore, is a very negative phenomenon since it causes serious harm to a person’s humanity. By reducing the person to just a mere object, the objectified person’s humanity is reduced.

In a comparative perspective of the objectification theory and critical race theory, black women may tend to feel a lot of pressure as inferiors in relation to the skin tone, color of the hair and its texture, facial features and the shape of the body as well. Media outlets are male ruled in their proprietorship and the chosen pictures and depictions of women keep on being founded on the dream of what it used to be a black woman in the

⁹⁰ Ibid.

⁹¹ Robert M. Sellers, Nikeea Copeland-Linder, Pamela P. Martin, and R. L’Heureux Lewis, “Racial identity Matters: The Relationship between Racial Discrimination and Psychological Functioning in African American Adolescents,” *Journal of Research on Adolescence* 16, no. 2 (2006): 187-216.

United States. Regularly, those pictures and discussions from media outlets advance their plans to build up a susceptible watcher/audience that are not taught and trust pseudo reality as genuine reality with no disclaimer or channel of reference.

The media is powerful that influences the public perception on certain issues on a daily basis. The power of the media has in one way or the other shaped different notions on various subjects. Consequently, it has influenced the mentality of individuals and groups.⁹² How the media portrays a subject in either good or bad light even though it has a neutral stand, it is usually biased in one way. This considerably affects the opinion of the public on the matter put across.

Courtesy of Big Six Media Giants, African Americans who were arrested for committing violent crimes were twice as likely to be shown handcuffed by law enforcement on life television. This is a very powerful element in creating permanent perceptions of African Americans in the public.⁹³ Such practice is very dangerous because African Americans are portrayed as dangerous and indifferent to law and order. The second empirical study finds that African Americans are featured in television and newspaper stories about crime and drugs. This labels the African American citizens violent individuals who have no regard for their wellbeing.⁹⁴ Finally, another empirical finding indicated that many shows portrayed most African Americans as jobless and

⁹² Kathleen H. Jamieson, and Karlyn K. Campbell, *The Interplay of Influence: News, Advertising, Politics, and the Mass Media* (Belmont, CA: Wadsworth, 2000).

⁹³ Ibid.

⁹⁴ Ibid.

living in poverty.⁹⁵ This creates the assumption in popular society that Africans are simply poor because they are very lazy.

The construction of gender now targets young girls differently compared to how it targets boys. Young girls are taught from a young age to make themselves objects and to preoccupy themselves about their sexuality.⁹⁶ On the other side, boys are encouraged to seek sex but to ensure they refrain from intimacy. Subsequently, this shapes their sexual attitudes and behaviors, their gender identities, their personal values, their capacity to love and make emotional connections, and to foster healthy relationships.⁹⁷ A good example of this claim is found in clothing marketing campaigns. Marketers pick very skimpy outfits to market to young girls. On the other hand, young girls perceive such clothes as attractive since they get the attention of boys. Boys are marketed with clothes, which fit right and also adhere to weather conditions.

The second claim is that women have been targeted with various advertisement campaigns, which emphasize on the need for women to be thin. Subsequently, women are so obsessed with the size of their bodies that it has led to various problems such as eating disorders and depression for those who are unable to adhere to the popular standard of the right body size.⁹⁸ For example, runway models are perceived as the most ideal looking women because they attract the attention of people in magazines, television, and other tools of mass media. Other women covet such attention and it's demoralizing when they

⁹⁵ Ibid.

⁹⁶ Linda Holtzman and Leon Sharpe, *Media Messages: What Film, Television, and Popular Music Teach Us about Race, Class, Gender, and Sexual Orientation* (New York: Routledge, 2014).

⁹⁷ Ibid.

⁹⁸ Robert M. Entman, "Blacks in the News: Television, Modern Racism and Cultural Change," *Journalism Quarterly* 69, no. 2 (1992): 341-361.

are unable to achieve it.⁹⁹ Finally, Kilbourne asserts that women are targeted with addictive products, which are of no use to them. In fact, women are addicted to buying lotions, perfumes, and cosmetics, which only make them enslaved to marketing schemes.¹⁰⁰

The suffrage of women occurred during the 20th century and to a huge extent, women today have more influence than ever before in national government.¹⁰¹ However, there are social and psychological factors which business and society has taken advantage of to shape the identity of women in society. African women have willfully accepted these roles since they have chosen to abandon the traditional role as the homemaker to that of an equal to men. A closer look reveals that the modern age has been turbulent for the identity of women. Changing times have forced women from taking care of the home to the work force. As women have poured into the work force, the institution of marriage has also gone under a lot of change. As women have learned to fend for themselves, women have chosen to explore their identity by enjoying the freedoms men have enjoyed for centuries.

In mainstream society and media, individuals still value traditional values when it comes to leadership. Consequently, the new modern identity of the independent woman still does not have much influence on male-dominated matters of governance. Despite improvement the increasing role of women in politics, it is difficult for majority of men and women to accept women in places of power. Therefore, the limitations on African

⁹⁹ Jean Kilbourne. *Can't Buy My Love: How Advertising Changes the Way We Think and Feel* (New York: Simon and Schuster, 2012).

¹⁰⁰ Ibid.

¹⁰¹ Robert M. Entman, "Representation and Reality in the Portrayal of Blacks on Network Television News," *Journalism Quarterly* 71, no. 3 (1994): 509-520.

women emanate from the combination of structural and symbolic barriers. Both of these barriers exert down pressure on women as they attempt to climb the power ladder.

Interestingly, the representations of women mentioned by Kilbourne only work to facilitate gender inequality in society.¹⁰² The consciousness of this inequality also causes unnecessary pressures on women when they step into positions of influence.

Subsequently, society perceives them as weak and not qualified to hold powerful roles in leadership.

The other lie of people of color that has been portrayed badly by the Big Six Media Giants is that of Latino. The Latino identity as a minority has been created over a time in the U.S. In fact, since the mid-20th century, Latinos have been labeled as immigrants in country. During the post September 11, 2001 era, the Latino identity as a minority has continued to face more stereotyping. Today, Latinos are labeled as illegal immigrants even if they are naturalized citizens. The stereotyping the ethnic group faces has been very overwhelming to the point it controls every aspect of their lives. Without stereotyping, the Latino community should naturally merge into the wider American culture without having to identify as a separate ethnic community. However, these individuals are under constant threat of stereotypes. In the media, work, schools, and in public spaces, members of the Latino community are always being reminded that they are not real Americans because of their skin color.

The media is full of pictures and stories about Latinos, which portray them as farm laborers, construction workers, gardeners, drug traffickers, gang members, and

¹⁰² Kilbourne, *Can't Buy My Love*.

radicals who do not have regard for law and order.¹⁰³ Hitherto, many Latinos are prominent people in business, education, politics, fashion, and in the entertainment industry. Education is a very sensitive issue when relating to Latinos in the popular society.¹⁰⁴ As a result, when a Latino student steps into a class where the majority of students are Caucasian, the situation may lead the student to experience stereotype threat. Many Caucasians, through the influence of the media do not believe that Latinos are educated. Meanwhile, many Latinos are well aware of this phenomenon. In such a situation, the Latino student is bound to feel a heightened awareness of the stereotype threat and result in performing poorly in the class trying to avoid acting out the stereotype.¹⁰⁵ In such a case, the student is bound to underperform in the class because he or she is being led by a vigilant frame of mind.

What traditional roles did females of African descent played in media and why?

Around 1912, not long after the coons' initial appearance, came the "Tragic Mulatto" figure. The mulatto is always fair skinned, half-White and half Black, usually the product of a White man and his Black mistress in earlier days. The mulatto is made to be likable to gain empathy. Their mere existence causes the audience to feel pity, knowing their life could've been better if not for their one drop of Black blood"¹⁰⁶. The mulatto is a mixed race person, and was commonly portrayed as a woman in early films. The tragedy of the mulatto is placed solely on the shoulders of interethnic relationships.

¹⁰³ Ediberto Roman, "Who Exactly is Living La Vida Loca: The Legal and Political Consequences of Latino-Latina Ethnic and Racial Stereotypes in Film and Other Media," *Journal Gender, Race and Justice* 4, no. 1 (Fall 2000): 37.

¹⁰⁴ Clara E. Rodriguez, ed. *Latin Looks: Images of Latinas and Latinos in the US Media* (Boulder, CO: Westview Press, 1997).

¹⁰⁵ Rodriguez, *Latin Looks*.

¹⁰⁶ Bogle, *Toms, Coons, Mulattoes, Mammies, and Buck*, 9.

This figure was created to highlight the issue with “mixing” blacks and whites as a way to take the focus away from the real problem, racism.¹⁰⁷

The Mammy is another Black type and a popular character, often depicted as unattractive, large, with very dark skin, she served as the archetype for how Women of color were viewed through the eyes of White men. “The Mammy is a derivative of the coon but is often distinguished by her independence and argumentative attitude.”¹⁰⁸ The Mammy can be seen in movies such as *Gone with the Wind* (1939), played by Hattie McDaniel, or in more recent movies like *The Help* (2011), played by Viola Davis. From the Mammy developed a second female figure, the Aunt Jemima. “Often Aunt Jemimas are toms blessed with religion or Mammies who wedge themselves into the dominant White culture...The Aunt Jemima is usually jovial and even-tempered, a stark contrast from the Mammy, they are more polite and aren’t as independent.”¹⁰⁹ Later the Sapphire stereotype came, “a seductive, immoral woman who ensnares men,” and the Jezebel stereotype, which portrayed women of color as sexually promiscuous females of African descent.

Despite harsh hospitality during the slavery times, females of African descent managed to preserve their ancestry culture and presented both struggles as well as hopes in their own images and words. The only way they were able to articulate their message was through art and literature.¹¹⁰ For instance, the first literature by females of African

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

¹¹⁰ Anne-Marie Goetz and Shireen Hassim, eds., *No Shortcuts to Power: African Women in Politics and Policy Making* (London: Zed Books, 2003).

descent emerged around the 1850s, during the renaissance of black literature, for example, *Our Nig; or, Sketches from the Life of a Free Black*, by Frances Ellen Watkins (written in 1859 and rediscovered in 1981) and the work of Harriet Jacobs, *Incidents in the Life of a Slave Girl*, which became the initial autobiography done by a former female slave to be published.¹¹¹ The book provided a clear picture on how females of African descent were sexually abused during the slavery. During the Civil War era, there were many autobiographical works done by females of African descent. Good examples are the diaries of Charlotte Forten, and *Behind the Scenes or, Thirty Years a Slave and Four Years in the White House* by Elizabeth Keckley¹¹².

During the early 20th century, there was high rapid of visual arts produced by women of African ascent.¹¹³ Due to their tremendous work, Meta Warrick Fuller, who was an African woman, received the first federal commission due to her art. One of the famous works of Fuller includes a sculpture of “Ethiopia Awakening,” which was done in 1914.¹¹⁴ Females of African descent exploited the available media to send a message to the world about the racial discrimination they are undergoing as well as other brutal hospitality. In addition, they expressed their culture and tradition through arts. It was notable that the tradition method of communicating was through arts.

¹¹¹ David Driskell, “The Flowering of the Harlem Renaissance: The Art of Aaron Douglas, Meta Warrick Fuller, Palmer Hayden, and William H. Johnson,” in *Harlem Renaissance: Art of Black America* (New York: Studio Museum in Harlem and Harry N. Abrams, 1987), 108.

¹¹² Christopher William Edgar Bigsby, *The Second Black Renaissance: Essays in Black Literature* (Westport, CT: Praeger, 1980).

¹¹³ Mia Hultin and Ryszard Szulkin, “Wages and Unequal Access to Organizational Power: An Empirical Test of Gender Discrimination,” *Administrative Science Quarterly* 44, no. 3 (1999): 453-472.

¹¹⁴ Joanne M. Braxton, *Women of Color Writing Autobiography: A Tradition within a Tradition* (Philadelphia: Temple University Press, 1989).

A contemporary artist who deals with the legacy of slavery and racism is Kara Walker. In her work, Kara Walker, made room-sized tableaus and silhouettes to restore humanity to those who exploited others and the one who are exploited. The perpetrators and individuals involved in racial, gender and sexual violence should be shunned and segregating other as if they are monsters. The form and content of her work indicates how the society is under the ethnic lines.¹¹⁵ For example, Walker indicates how race makes others segregate innocent victims and treat them like monsters. In her work, she reveals how race was bred by slavery and she indicates the underlying concept associated with racism; hence, superiority and inferiority originates from other external factors like individual color and the country of origin. Additionally, she indicates that dark imaginations and other insidious desires make one to claim superiority at the cost of another human being. Through such dark imaginations, people think that they are going to be superior to others; hence, they are going to enslave them, separate them in line with gender and sexuality. She achieves unity by pointing to and discouraging the social evils in the society such as racial discrimination along ethnic lines, violence and gender inequality among others.¹¹⁶

Walker involves the viewer in her work so that she can remind the viewer how racial discrimination, violence and slavery are destructive and inhumane. Since the images are designed to educate and make awareness about such vices, she has to involve the viewer in her work. Additionally, she wants to create a new relationship and vision to those who still live in dark traditions. The silhouette is an image of an individual or an

¹¹⁵ Annette Dixon, ed., *Kara Walker: Pictures from Another Time* (Ann Arbor: University of Michigan Museum of Art, 2002).

¹¹⁶ Ibid.

animal with a solid shape and black color that is presented in light background. The use of silhouette is important in her work because it reveals racial segregation between the African Americans and the white. Though her aim is to warn people about race, class and gender using silhouette Walker does not offer a clear position concerning the issues, rather she leaves the audience without specific resolution to the shocking silhouettes.

Walker states that she “needs a viewer like an author needs a reader” because she wants to ensure that everybody is out of their ethnic, race, gender and violence cocoon that make one to feel superior than others; hence, he or she cannot respect others. Additionally, Walker feels the need of making sure that a new relationship between human being regardless of their color and gender is established. The deception and truth must be revealed; hence, she needed more viewers, as an author needs a reader.

What is the history of media and how and/or what ways has it stereotypically predispose people of color? Historically, media has been very critical of African Americans since it has only been used to tarnish their identity. Interestingly, the American media is owned by billion dollar organizations, which are dominated by Caucasian Americans.¹¹⁷ Prejudice against people of color is a prevalent attitude in the U.S, which works to deprive them from accessing social, economic, and political benefits. Through racism, people of color have been deprived of equal education, communal funding, affordable housing rates, business loans, and access to good paying jobs. It is only until the late 20th century that many people of color were able to step into the public limelight and prove the media and popular society wrong. Nevertheless, the

¹¹⁷ Peffley, Hurwitz, and Sniderman, “Racial Stereotypes and Whites’ Political Views,” 30-60.

oppressive system of prejudice, which has affected people of color since slavery, continues to hinder their upward mobility socially, economically, and politically.

“... Viewing the nature of the image of God some consider the image to consist of certain characteristics within the very nature of humankind, characteristics which may be physical or psychological/spiritual.”¹¹⁸

Psychological Perspective

What are the negative images of media that impact the psyche of people of color? The negative images portrayed by the media impact people of color deeply. The racial discrimination portrayed in the media towards the criminal judicial system, has caused minority groups to distrust the judicial system to be fair and just. The minority groups are discriminated against during policing and court proceedings.¹¹⁹ When the police wrongly accuse you of something because of your color, it is called racial profiling. In the United States, according to a recent survey, the police frequently interact with people during traffic stops. The survey also showed that although all races were stopped at the same rate, blacks felt they were sometimes stopped for illegitimate reason. Unlike the whites who go off with mere warning either written or verbal, blacks and Hispanics were likely to be arrested and taken to court for the same reasons. Local police officers were more affected by their racial attitudes than state patrol officers.¹²⁰

In addition, courts were also the most affected by discrimination by race and gender. Discrimination is seen when the judicial systems sentence the minority groups. The first way of punishing lawbreakers is the use of bail. In a study in 1997, in

¹¹⁸ Millard J. Erickson, *Introducing Christian Doctrine* (Grand Rapids, MI: Baker Academic, 2001).

¹¹⁹ Kelly Welch, “Black Criminal Stereotypes and Racial Profiling,” *Journal of Contemporary Criminal Justice* 23, no. 3 (2007): 276-288.

¹²⁰ Richard R.W. Brooks and Haekyung Jeon-Slaughter, “Race, Income, and Perceptions of the US Court System,” *Behavioral Sciences & the Law* 19, no. 2 (2001): 249-264.

Washington, it was found that more black people were required to pay bail before they were released. The black economic levels have historically been lower than whites, and therefore, black people were less likely to have the resources to meet bail, thus were more likely to be jailed. The disparities of race remained even after factors, like failing to attend court proceedings were taken into consideration. It was also found that more people of color were likely to be jailed before trials took place.

The legal counsel provided to minorities also raises concern over racial disparity. Minorities were more likely to be represented by public defenders whose caseloads greatly influence the quality of defense provided. In a recent research, it was found that more people were likely to be found guilty when represented by a public lawyer rather than those with their own lawyers. Minorities and the poor also are not capable of appealing their cases as frequently as whites. The sentences leveled on people of color are harsher than those passed on whites. The same offense was given a longer sentence if the person is of a minority group. In recent times, the judicial system has been restrained by guidelines and compulsory minimum sentences, but racial disparity has not been eliminated in the sentencing of lawbreakers.

Statistically, blacks were the most racially discriminated people by the judicial system. Six percent of black men between 30 to 40 years were in prison, while only 1% of whites and 2% of Hispanics were imprisoned. Approximately 2725 per 100,000 of the black population were sentenced to over one year, while the rate for whites was 465 per 100,000. At the age of 18 and 19, blacks were imprisoned at a rate of 10.5 times more than white people of the same age were. Between 1995 and 2000, 682 people found

guilty were sentenced to death. Among them, 48% were black, 29% were Hispanic and only 20% were white.¹²¹

Media and Magazines

More research needs to be done on the way that the Black woman has been represented in the media — both print and electronic. Despite the many contributions made by various scholars from an intersectional perspective, there have been few studies focusing on the stereotypical representation of black women in establishing some of these foundational stereotypes of women in the media, especially women of color.

Previous research has been carried out concerning the portrayal of women in media both in the print and in the electronic media. For instance, studies on media and its role in agenda setting have been conducted not only in the United States but also across the world.¹²² Much of this research has used a qualitative methodology, such as content analysis that tends to focus on the portrayal of women in magazines, advertisements, television images and in music videos, as well portraying women as the socializing tools that media uses to drive their agendas.¹²³

Research findings have provided significant evidence that media plays a vital role in the socialization of children and adults, shaping their self-confidence, self-esteem, a feeling of worthlessness and how the society perceives them. Research proves that women are portrayed in media as agenda setting agents that drive stereotypes of both black and white men based upon the power and perception of the males. These

¹²¹ Bruce Western and Becky Pettit, “Black-White Wage Inequality, Employment Rates, and Incarceration,” *American Journal of Sociology* 111, no. 2 (2005): 553-578.

¹²² Sellers, Copeland-Linder, Martin, and L’Heureux Lewis, “Racial Identity Matters,” 187-216.

¹²³ Ibid.

stereotypes tend to hurt women's worth leaving negative impressions of women and the space they occupy in the society. Research points out "a pseudo-reality that is better than real" as it is expressed in media imagery and idealization of fantasy vs. reality. It further suggests that that these portrayals appear to reinforce cognitive linkages between black people and stereotypes. Many studies focusing on gender and class have examined women and the stereotypical images that are portrayed in the media, but few have focused on whiteness, as a property and the implications that white supremacy is profitable using those images.¹²⁴

There are content analyses that have focused on the portray of images of women, especially white women, in magazines, advertisements and in music videos, but not laying much focus on the portrayal of the black women in the media. However, this research has tended to focus more on the portrayal of women's imagery as sex objects used to push particular agendas and to attract more viewers as well as readers, especially in magazines and music videos. Moreover, these researchers have also focused on the effects that these images have on the women and their relationship with others in the society.¹²⁵ Gender and media studies have carried in-depth analysis of the images of women in magazines and in music videos. To date, not enough research has been carried out on the portrayal of black women in the media due to the space that the black women occupy in the society, especially in a white dominated society. For instance, research about black women on magazine covers and their dual roles have been carried, but not much focus has been placed on their findings and recommendations.

¹²⁴ Mary Beth Oliver, Srividya Ramasubramanian, and Jinhee Kim, "Media and Racism," in *Communication and Social Cognition: Theories and Methods*, ed. D.R. Roskos-Ewodson and J. Monahan, 273-294 (Mahwah NJ: Lawrence Erlbaum, 2007).

¹²⁵ Ibid.

The stereotypical imagery of women at work and their gender role(s) in advertisements is seen in Erving Goffman's *Gender Advertisements*, one of the most popularly used references to similar research touching on the portrayal of women in the society using imagery.¹²⁶ However, critiques of Goffman's work and findings argue that he specifically chose advertisements to advance his work and to propose his observations, rather than doing a random sample covering the entire media, both print and electronic. The critics argue that the findings may not be good enough and may be below the bar set for referencing due to the limitations on the population used by Goffman to carry out this research. The visual imagery used by Goffman was not chosen so that generalization to a population of visual images could be made; instead, he deliberately selected advertisements that mirrored gender differences, sometimes ones that captured the nuances of social relationships. However, despite these critiques on Goffman's work, his findings and observations in his research have widely been referenced by other researchers conducting similar research.

Does racism have a direct as well as indirect impact on how media is perceived? Yes, racism has both the direct and indirect impact on how media is perceived. For instance, whites own majority of media houses and they are the roots of racism. An employee working in media may leave the firm due to racism. Employee turnover can greatly affect the company, since it will be forced to set aside additional funds for recruitment as well as training. Moreover, the turnover for new employees cannot be compared with that of experienced ones. In addition, when a media portrays racist content, it may lose viewers both from blacks and whites, among other races. It is

¹²⁶ Erving Goffman, *Gender Advertisement* (New York: Harper & Row, 1987), http://www.publiccollectors.org/Goffman_Gender.pdf (accessed February 24, 2018).

worth noting that not all white people support racism, thus the impact for both directly and indirectly can be very severe.

Colorism

Colorism is the practice of privileging people with lighter skin over people with dark skin in communities or color.¹²⁷ However, colorism and racism often collide to create a distinct form of racism especially for a black woman with dark brown skin who may be subjected to prejudice from racism for being black and a layered form of racial injustice for being dark.¹²⁸ Without racism, which sets whites at the top of a top of a racialized hierarchy, there could not be colorism.¹²⁹ Colorism is inseparably entwined with racism.¹³⁰ Ideas and images from the media as well as social networks including friends and family all convey a preference for light skin.¹³¹ Women of color whose beauty is celebrated in mainstream media are often light-skinned African American women with long hair.¹³² Colorism also helped to create a class hierarchy based on aesthetics. During the slavery era in the United States women of color with lighter skin (often the offspring of white masters and black slaves) and long straight or wavy hair worked in the master's house as servants while dark-skinned women of color with kinky hair toiled in fields;

¹²⁷ M. L. Hunter, "'If You're Light You're Alright': Light Skin Color as Social Capital for Women of Color," *Gender and Society* 16, no. 2 (2002): 175-193

¹²⁸ T. Jones, "Shades of Brown: The Law of Skin Color," *Duke Law Journal* 49, no. 6 (2000): 1487-1557.

¹²⁹ Hunter, "'If You're Light You're Alright.'"

¹³⁰ A.P. Harris, "From Color Line to Color Chart? Racism and Colorism in the New Century," *Berkeley Journal of African-American Law & Policy* 10, no. 1 (2008): 52-69.

¹³¹ M. Thompson, "'Learn Something From This!'" The Problem of Optional Ethnicity on America's Next Top Model," *Feminist Media Studies* 10, no. 3 (2010): 335-352.

¹³² T. O. Patton, "'Hey Girl, Am I More Than My Hair?' African American Women and Their Struggles with Beauty, Body Image, and Hair," *NWSA Journal* 18, no. 2 (2006): 24-51.

moreover, that white supremacist racial hierarchy of beauty and worth established by whites was internalized by black Americans.¹³³ Imitating whiteness, during the slavery era in the United States, meant gaining the kind of protection that was associated with being a free person; moreover, straight hair was connected to people who were free and not living in bondage.¹³⁴ Among African Americans skin color has been a trait that helps to denote status and class along with the attributes that come with it such as long straight hair and light eyes.¹³⁵

Women of color with lighter skin have social capital that is not extended to women of color with darker skin.¹³⁶ Black Americans whose skin is lighter are perceived as having the “halo effect,” favorable perceptions based on perceived attractiveness.¹³⁷ But that halo effect from colorism comes at serious social cost that is often unknown and unaddressed. However, researchers have found that people of color with light skin have had advantages in the criminal justice system and employment. African-American women with a light complexion served 12 percent less time in prison than women with dark skin and light-skinned women prisoners’ total time spent incarcerated is almost 11 percent less than darker-skinned women.¹³⁸ Capability and competency are associated with whiteness; therefore, non-white job candidates with lighter skin are preferred in the

¹³³ Patton, ““Hey Girl, Am I More Than My Hair?””

¹³⁴ Ibid.

¹³⁵ Thompson, “Learn something from this!”

¹³⁶ Hunter, “If you’re Light You’re Alright.”

¹³⁷ T. J. Wade and S. Bielitz, “The Differential Effect of Skin Color on Attractiveness, Personality Evaluations, and Perceived Life Success of African Americans,” *Journal of Black Psychology* 31, no. 3 (2005): 215-236.

¹³⁸ J. Viglione, L. Hannon, and R. DeFina, “The Impact of Light Skin on Prison Time for Black Female Offenders,” *The Social Science Journal* 48 no. 1 (2011): 250–258.

workplace by employers.¹³⁹ Black Americans with light skin note experiencing less discrimination than black Americans with darker skin.¹⁴⁰

Colorism and perceptions of worth based on skin tone have had a devastating impact on women of color whose physical features are not associated with whiteness. African-American women anticipate being evaluated based on their skin tone.¹⁴¹ Women of color's self-efficacy and self-esteem are affected by colorism. Women's self-esteem is connected to recognition from others but the media has projected negative portrayals of women of color with dark skin making acceptance harder to achieve.¹⁴² Colorism, however, is not just an issue in the United States. Colorism is a global problem that affects nonwhite people in many nations.¹⁴³

Not beautiful, not feminine, not real women

The beauty of women of color, especially women of African descent, has been disparaged historically and globally. Beauty standards are set by the dominant class and push hegemonic ideals. The concept of beauty is complicated with a racial hierarchy.¹⁴⁴ African-American women and their beauty both have been compared with white beauty standards especially when it comes to their hair texture and length and skin color. Throughout historic and contemporary eras African-American beauty has been belittled, mocked, discredited and devalued. The black woman's "physical image has been

¹³⁹ Hunter, "If you're Light You're Alright."

¹⁴⁰ J. Hersch, Skin "Color, Physical Appearance, and Perceived Discriminatory Treatment.," *Journal of Socio-Economics* 40 (2011): 671–678.

¹⁴¹ Thompson, "Learn something from this!"

¹⁴² Ibid.

¹⁴³ A.P. Harris, "From Color Line to Color Chart? Racism and Colorism in the New Century," *Berkeley Journal of African-American Law & Policy* 10, no. 1 (2008): 52-69.

¹⁴⁴ Hunter, "If you're Light You're Alright."

maliciously maligned.”¹⁴⁵ Early social constructions of black people projected them as hypersexual, unattractive and repugnant; moreover, those attributes eclipsed any traits of black womanhood including beauty and integrity.¹⁴⁶

Those perceptions about women of color’s unattractiveness have carried through to contemporary times. Japanese psychologist and researcher Satoshi Kanazawa’s work on perceptions of women of color’s perceived unattractiveness is an extension of the scientific racism that was used throughout history and across the globe to justify racial oppression and legitimize racism, colonialism and imperialism. In 2011 Kanazawa published a scientific study, based on answers from respondents, which found that all women are more attractive than the men in their racial group except for women of color. Women of color were the least attractive of all racial demographics of women and Kanazawa attributed the results to higher levels of testosterone resulting in more masculine features as the reason for women of color’s unattractiveness making women of color more masculine than other women; moreover, he noted that women of color have a higher body mass index than other groups of women.¹⁴⁷ Parts of the perceptions of black inferiority are rooted in women of color’s bodies. Negrophobia, the disgust and disdain for black people, is entrenched in perceptions of the intellectual inferiority and physical unattractiveness of women of color including their noses, lips, hair and skin tone which

¹⁴⁵ B. Guy-Sheftall, “The Body Politic: Black Female Sexuality and the Nineteenth Century Euro-American Imagination,” in *Skin Deep, Spirit Strong: The Black Female Body in American Culture*, ed. K. Wallace-Sanders, 13-35 (Ann Arbor University of Michigan Press, 2002).

¹⁴⁶ Guy-Sheftall, “The Body Politic.”

¹⁴⁷ Satoshi Kanazawa, “Why Are Black Women Less Physically Attractive Than Other Women?” *The Scientific Fundamentalist*, May 15, 2011, <http://www.humanbiologicaldiversity.com/articles/Kanazawa,%20Satoshi.%20%22Why%20Are%20Black%20Women%20Less%20Physically%20Attractive%20Than%20Other%20Women%3F%22%20Psychology%20Today,%20May%202015,%202011.pdf> (accessed February 24, 2018).

are very different from white women's.¹⁴⁸ Racism positions the beauty of women of color to be devalued and the skin tone of nonwhite women and its proximity to whiteness is connected to their attractiveness.

Women and reality television

Women are often the focus of reality television shows because women are perceived as extremely emotional.¹⁴⁹ Reality shows often play up negative stereotypes of women and sexism "thoroughly infused in the DNA of reality TV."¹⁵⁰ Women's emotions are set up as spectacle in the reality television genre and reality television shows portray women's emotions, which are often extreme or constructed, through what Dubrofsky calls the "money shot" in which women's feelings are out of control and violate socially acceptable reactions.¹⁵¹ Melodrama is at the core of reality television programming and it is highly visual, especially when it comes to women's bodies.¹⁵² The subliminal influence through principles of psychology and emotional persuasion are tactics used by mainstream media (magazines, films, marketing, books, music, television and advertising). Also, one of the layers in a social shame web that tells women what they should be, how they should be and who they should be, according to shame resilience theory.¹⁵³ This theory illuminates the ways in which society projects traditional gendered expectations on women and how women internalize shame for not embodying normative

¹⁴⁸ Guy-Sheftall, "The Body Politic."

¹⁴⁹ R. E. Dubrofsky, "Fallen Women on Reality TV: A Pornography of Emotion," *Feminist Media Studies* 9, no. 3 (2009): 353-368.

¹⁵⁰ Pozner, "Ghetto Bitches, China Dolls and Cha Cha Divas."

¹⁵¹ Dubrofsky, "Fallen Women on Reality TV."

¹⁵² Ibid.

¹⁵³ Brene Brown, "Shame Resilience Theory Grounded Theory Study Women on Shame," *Families in Society: The Journal of Contemporary Social Services* 87, no. 1 (2006): 43-52.

and often oppressive traditional gender roles and identities.¹⁵⁴ Reality television shows, with their exaggerated emotional and traditional gender portrayals, are another medium that places social expectations on women and boxes them into gendered stereotypes. In the past decade shows such as *Wife Swap*, the *Real Housewives*, *Basketball Wives* and the *Love & Hip Hop* franchises have all anchored their storylines around traditional heteronormative and patriarchal relationships. Class, consumption and socially gendered expectations are central elements to those shows. Shows such as *Wife Swap* position women to be in opposition of one another based on their parenting, occupations, housekeeping habits and even their looks.¹⁵⁵ Conflicts based on class are at the center of *Wife Swap*'s success. Working class and middle class mothers are often at odds on the show. Stay-at-home mothers are valued for adhering to traditional gender roles but also condemned for not contributing more to society and their families' income; moreover, mothers who work outside the home are criticized for not spending enough time in their homes or the domestic sphere. However, on the *Real Housewives* franchise, where all of the women are affluent and many do not work outside of the home, there is no criticism of their consumption and lives of leisure. Their maintenance of wealth and traditional gender roles are celebrated. Reality television show contestants are frequently portrayed in an adverse manner.¹⁵⁶ For women that includes unflattering portrayals of their character and their bodies. Women's emotional and physical insecurities are the

¹⁵⁴ Brown, "Shame Resilience Theory."

¹⁵⁵ Norman Fairclough, "Conversationalization of Public Discourses and the Authority of the Consumer," in *The Authority of the Consumer*, ed. Nicholas Abercrombie, Russell Keat, and Nigel Whiteley, 235-239 (London: Routledge, 1994), https://scholar.google.com/scholar?cluster=5828426942463041576&hl=en&as_sdt=0,33 (accessed February 24, 2018).

¹⁵⁶ Mendible, "Humiliation, Subjectivity, and Reality TV," 335-338.

foundation of makeover reality shows. Such reality shows seek to improve contestants' lives, especially women, by improving their looks with drastic changes including plastic surgery. The Bravo cable network's *Real Housewives* franchise of reality television shows follows in the tradition of body culture media. The *Real Housewives* is a series of reality shows based on networks of affluent women living lives of luxury and engaging in conflict with one another. There have been shows in Orange County, New York, New Jersey, Miami, Washington DC, Beverly Hills and Atlanta, the only all-black cast and the highest-rated show in the franchise. *The Real Housewives* franchise promotes personal improvement through commercial consumption especially through plastic surgery. Several of the cast members from the various *Real Housewives* series have had plastic surgery including NeNe Leakes, the only original cast member of the all-black cast of the *Real Housewives of Atlanta*. In 2010 Leakes had breast augmentation, liposuction and rhinoplasty to narrow her nose and the process was documented on the show.¹⁵⁷ This is particularly troubling because women of color's looks have historically been degraded and devalued in American society and across the globe. The surgical body alterations of this black woman on this reality show franchise, especially slimming her wide nose to a less ethnic shape, signifies conformity to a white beauty aesthetic for commercial and social acceptance. As Leakes has remained on reality television she has become an entrepreneur, actress and author. Leakes' presence on the *Real Housewives of Atlanta* has helped her become a major pop culture figure; moreover, she is now a commodity available for public consumption in her surgically altered body. All of the *Real*

¹⁵⁷ R. Ho, "Get Thee to the Plastic Surgeon!" *Real Housewives of Atlanta* recap, episode four, *Atlanta Journal Constitution*, <http://blogs.ajc.com/radio-tv-talk/2010/10/25/get-thee-to-the-plastic-surgeon-real-housewives-of-atlanta-recap-ep-four/>.

Housewives shows transform their formerly unknown cast members into commodified reality television celebrities. But this fact is particularly troubling for the all-black cast of the *Real Housewives of Atlanta* and other reality programs that feature mostly women of color. From the time women of color arrived in the United States their bodies have been sites of both pleasure and profit.¹⁵⁸

In American slavery women of color played a pivotal role in the labor force both as workers and as mothers who physically produced more workers for the slave system operated by wealthy white men.¹⁵⁹ In reality television the women of color cast members themselves are the commodity for the television audience and their subsequent economic ventures including erotic toys, fitness videos, clothing and hairpieces are associated with the body. The commodification of reality show cast members makes women of color's bodies, once again, a central site of profit within a commercial American system. Women of color's worth, as workers and sexual objects, have often been associated with their bodies.¹⁶⁰ Reality television carries forward the American tradition of exploiting women of color's bodies and images for profit. The use of women of color's bodies for profit in the reality television show genre is an extension of a long history in the United States of capitalizing off of social constructions that have historically framed women of color as expendable commodities because they are black, female and do not embody traditional and acceptable womanhood, because they are not truly women. When it comes to women of color, reality shows showcase some of the worst historic stereotypes. Whether women of color appear on an all-black reality show or as a racial token among a majority white

¹⁵⁸ Davis, *Women Race & Class*.

¹⁵⁹ Ibid.

¹⁶⁰ Ibid.

cast, stereotypes are attached to them even if they don't fit. Women of color can be successful on reality television as long as they portray their ethnicity in a way that the dominant group in society understands or if their ethnicity is expressed in resemblance and in association with whiteness. Simply put, women of color, especially of African descent, thrive on reality television when they embody stereotypes that white viewers and mass audiences can recognize. When many reality shows display African-American women as overly emotional it is often as the stereotypical angry black woman.¹⁶¹ The angry black woman is a common stereotype used in contemporary media¹⁶² and the reality contest show is one of the major platforms on which the angry black woman stereotype has been disseminated on television.¹⁶³ That stereotype is related to black professional women. The black professional on television has gone from being a symbol of assimilation to an aggressive and flashy figure whose actions highlight their otherness as a racial minority.¹⁶⁴ Omarosa Manigault's presence on the Donald Trump white-collar corporate job contest show *The Apprentice* is a high-profile reality television example of the sapphire.¹⁶⁵ Omarosa Manigault, an African-American woman who worked in the White House during the Clinton administration, was voted the most hated reality show contestant in a 2005 *TV Guide* poll. She was portrayed on the show as an uppity, abrasive, angry black woman on *The Apprentice*. Omarosa Manigault's status as the most hated reality television star helped boost the ratings of *The Apprentice* so much so that

¹⁶¹ Dubrofsky, "Fallen Women on Reality TV."

¹⁶² P. Kretsedemas, "But She's Not Black! Viewer Interpretations of Angry Black Women on Prime Time TV," *Journal of African American Studies* 14, no. 2 (2010): 149-170.

¹⁶³ Ibid.

¹⁶⁴ Ibid.

¹⁶⁵ Ibid.

Trump invited her to appear on his spin-off show *Celebrity Apprentice*. She continued to be a controversial figure on the first season of that show. The angry black woman trope was employed again when attorney and talk show host Star Jones and reality show star NeNe Leakes, two women of color, appeared together on a separate season of *Celebrity Apprentice*. The conflict between the two women of color was vile and volatile. Their clashes fit with what writer Allison Samuels calls a new disturbing template for reality television “put two or more headstrong African-American women in the same room, and let the fireworks begin.”¹⁶⁶

Even when women of color are the producers of reality shows, problematic images of nonwhite women emerge. The *Love & Hip Hop* franchise produced by former hip-hop music executive Mona Scott Young, a Haitian American, is notorious for the hypersexual stereotypes it showcases of black and Latina women. On African-American model Tyra Banks’ long-time running modeling competition show *America’s Next Top Model* women of color are told to embrace their ethnicity but when they embrace their ethnicity too much or in a way that judges don’t agree with they are punished, often by being eliminated from the show. It is clear that reality television shows manipulate stereotypes. But when it comes to women of color they are almost always on the losing end of stereotypes that play on race and gender. American society constructs radicalized, gendered stereotypes of women of color that do not reflect who they truly are. Reality television shows mirror those stereotypes that are pushed onto women of color. Women

¹⁶⁶ Allison Samuels, “Black Media Representation, Basketball Wives, and Michelle O,” <http://madamemoire.com/185982/writer-allison-samuels-speaks-on-black-media-representation-basketball-wives-and-michelle-o/> (accessed February 24, 2018).

are susceptible to shame when “unwanted identities” are forced upon them.¹⁶⁷ The proliferation of stereotypes on reality television can cause the genre to be a source of shame and humiliation for women of color.

Distorted images of women of color

Others who have little or no knowledge of them since the early days of European exploration have falsely constructed women of color’s images. In the 1500s, affluent, white male travelers portrayed African women’s bodies as subhuman, unfeminine and hypersexual all at the same time. Jennifer Morgan provides a chronological summary of travelogues written by white male European travelers from the 1500s to the 1700s in her journal article “Some Could Suckle Over Their Shoulder.” Morgan notes how these travelers depicted African women’s bodies as monstrous and improper compared with white European women’s bodies.¹⁶⁸ Traveler Richard Ligon described nonwhite women as beautiful, exotic, with bodies ripe for sexual pleasure but he also equated their bodies to animals; William Towrson depicted African women’s bodies as beast-like and masculine, almost undistinguishable from African men’s; John Atkins believed African women, because of their perceived hypersexual bodies, engaged in bestiality and he wrote that their breasts were so long they could suckle children carried on their backs over their shoulder.¹⁶⁹ These early social constructions of the bodies and images of women of color were very important because those hypersexual perceptions of African women were used to justify slavery and govern nonwhite women’s sexuality; moreover,

¹⁶⁷ Brown, “Shame Resilience Theory.”

¹⁶⁸ Jennifer L. Morgan, ““Some Could Suckle over Their Shoulder’: Male Travelers, Female Bodies, and the Gendering of Racial Ideology, 1500-1770,” *William and Mary Quarterly* 54, no. 1 (Jan 1997): 167-192.

¹⁶⁹ Morgan, “Some Could Suckle over Their Shoulder.”

these travelogues were for many people the first and only introduction they had to people from other countries and they were written by elite white men with power and social standing enabling their thoughts to be easily believed as truths.¹⁷⁰

Perceptions of black female hypersexuality, the fascination with African women's bodies and the fetishizing of them are an international phenomenon. Sarah Baartman, a South African woman who was enslaved, became a global symbol of black female body objectification. Not only was Baartman's body exploited economically as a slave, her body was objectified and displayed throughout Europe for profit. Her naked body was caged and displayed like a sideshow oddity as she was instructed to stand, dance, walk and sit like an animal.¹⁷¹ The viewing of her body was prime entertainment for spectators throughout Europe including in France where that society often used scientific racism as the justification for colonialism and other forces to oppress Africans.¹⁷² Sarah Baartman's body, with its dark skin, large buttocks and large breasts, was for Europeans, proof of black inferiority. Even after she died at age 25 in 1816, a plaster of Sarah Baartman's was made and her brain and genitals were pickled in a jar and remained on display in a French museum until 1974; her body was finally returned to South Africa and she was buried there in a national ceremony in 2002.

Some of those ideas about women of color's inferiority were also reflected in fine art and literature. Edouard Mamet's 1863 painting *Olympia* is a classic example. In it a white woman, Olympia, lies naked on a chaise longue chair with her alabaster body fully

¹⁷⁰ Ibid.

¹⁷¹ S. Tillet, "Black Girls in Paris: Sally Hemings, Sarah Baartman, and French Racial Dystopias," *Callaloo* 32, no.3 (Summer 2009): 934-954, <https://muse.jhu.edu/article/361411/pdf> (accessed February 21, 2018).

¹⁷² Ibid.

exposed as she gazes directly at the viewer. A black woman with a dark brown complexion wearing a white head wrap and plain white dress, who appears to be a maid, stands behind Olympia holding a floral pillow leaning toward Olympia and looking at her. Olympia's servant is so dark she literally blends in with the background she almost disappears. Lorraine O'Grady writes that the painting sends the message that white is what a woman should be and nonwhite is what a woman should not be. The white woman is the object of the gaze in the painting because her body and femininity deserve attention while the body of a black woman does not.¹⁷³ Dutch painter Christiaan van Couwenbergh's 1632 painting *Rape of a Negro Girl* (also known as *Three Young White Men and a Black Woman*) of a naked white man holding a naked black woman on his lap while she struggles to break free as two other white men look, point and laugh in a bedroom has been interpreted both as justification of Dutch colonialism and a criticism of the sexual terrorism colonized women faced.¹⁷⁴

The transference of negative social constructions of women of color from social and political discourse into art and literature has occurred over time. The evolution of new versions of these images is what feminist scholar Deborah McDowell calls "The Changing Same." As society undergoes transformative notable changes images of women of color remain the same. While there may be some differences reflected there are some "repeating central images" that occur and they continue to recycle stereotypical images of

¹⁷³ L. O'Grady, (2010). "Olympia's Maid: Reclaiming Black Female Subjectivity," in *The Feminism and Visual Culture Reader*, 2nd ed., ed. A. Jones, 174-187 (New York: Psychology Press, 2010).

¹⁷⁴ Sujata Moorti, *Color of Rape Gender and Race in Television Public Spheres* (Albany: State University of New York Press, 2002), 208.

women of color.¹⁷⁵ The circulation of these images of women of color is rooted in social, political and economic forces to keep women of color powerless. The ideas and images also circulated during the era of the Age of Enlightenment as people gathered information, learned more, reading became more accessible and scientific thought including scientific racism spread.

Stereotypes of Black Women in the US

In “Black feminist Thought,” Patricia Hills Collins wrote about controlling images that are the stereotypical representation of the black women.¹⁷⁶ The hegemonic images of the black women are meant to make racism, sexism, poverty and other forms of social injustices especially towards women of African descent to appear natural, inevitable and to look like they are part of our lives. They function as “powerful ideological justifications” for the various forms of intersectional forms of oppressions that black women go through. From early American history, with the justification for the oppression of enslaved Africans, these forms of oppression of the African women in terms imagery and media misrepresentations have evolved to meet the needs of the dominant group. In the 20th and the 21st century, the misrepresentations of the African woman has continued to be refashioned and recirculated in order to fit in the more current versions of the controlling images of black women.¹⁷⁷ This section provides a brief description of the historical controlling images of black women, which are more relevant

¹⁷⁵ Madhu Dubey, review of “The Changing Same”: Black Women’s Literature, Criticism, and Theory,” *Modern Fiction Studies* 42, no. 4 (Winter 1996): pp. 833-836

¹⁷⁶ Collins, “Black Feminist Thought as Oppositional Knowledge,” 133-144.

¹⁷⁷ Ibid., 133-144.

to the analysis of this research about media imagery misrepresentations of the black women.

How could positive images impact people of color and why is this a missing link to help promote the identity of people of color?

It is worth noting that racism has been seen as a social concept since the 18th century and the people of color have been victims for many times. The period of slavery in the end of the seventeenth century was when the people of color were referred as the blacks. Since those days, there has been a high level of racial discrimination in the U.S. The racial changes have been happening due to the changes in economic developments in the region as well as positive images towards the people of color. As a result, blacks have been able to access education, and therefore, they have owned property in the US.¹⁷⁸ Through positive images, the racial composition has also changed, where most people from other parts of the world joins the neighborhood. For example, there are more Africans than there used to be in the past and more Indians than before. Most of these people are attracted to the area by the business activities.

The other part of racial changes is with the police departments and the security forces. There have been cases of police officers exercising unfair security protocols on the blacks and the Latinos in the region. This has been a challenge that the local authorities have tried to fight for a long time. For example, research shows that there is a higher chance for a black person or a Latino to be frisked by the police as compared to the whites. The stereotype is that the black person and the Latino are more likely to be

¹⁷⁸ Ibid.

criminals.¹⁷⁹ This inequality has faced the people of color, making them to defend their rights through demonstrations and lawsuits. Through positive images, these situations can be solved and the people of color may feel as part and parcel of the U.S community.

¹⁷⁹ Ibid.

CHAPTER 4

A LIGHT AT THE END OF THE TUNNEL: WHO IS THE *IMAGO DEI*?

I began this project with the idea that I would use both my background in communications, television production and education to speak with various females, particularly females of color from the east and west coasts of America and from Nigeria. I would eventually create a television series that would depict the positive untold stories about females, particularly females of color. My goals in the project was to raise awareness, consciousness and funds among the churches, nonprofits and other organizations in order to provide and produce a sizzle to promote a positive television series of untold stories of the lives of local regional, national and international women and girls of color, particularly those of African descent. I would first develop forums that would gather females (mostly females of color) to review the negative propaganda and images used in mainstream media that a selected from various streaming videos on YouTube, television programs, etc. My strategies included conducting mentoring sessions, meetings and virtual training regarding this topic. I envisioned a “Sizzle” as the end product of this demonstration project whereby I would introduce a brand new television series that I would air on my independent television network around the country into more than 55 million potential cable household subscribers. The long-term goal would be to produce a different kind of a reality television program series, one that would share the opinions of females here and abroad on various topics and to ask fundamental questions such as what are stereotypes, what is propaganda, what is the

Imago Dei? I deem this project to be the beginning of a process to promote and build self-esteem, self-respect and “self”- identity among females through visual storytelling of the many untold stories of females, particularly females of color.

I spoke with several women I know about the idea to create a television series predominately focused on untold stories of females of color and I received an overwhelming response to do it. I was very encouraged by Queen Mother, Dr. Delois Blakely, known to many as the “Community Mayor of Harlem.” She told me that I was on the right path because females of color especially have been invisible for a long time. Also Queen Mother Dr. Phyllis Millicent Cort said that I was born to do such a project and that God gave me this assignment before I was born with everything I needed to carry it out, especially since I am a television producer. I have a mandate to do this work and, my steps are ordered by God, I am doing what I’ve been called to do. God is granting me the favor, trust in the Lord with all your heart and acknowledge

Goals and Strategies

Although my goals and strategies did not waiver, my challenge statement was modified slightly as agreed by the site team to do so. It was agreed that this project is for all females, especially females of color and would lean more toward females of African descent. That said, the challenge statement problem changed from:

Media continues to produce images of women of African descent as negative stereotypes. As a result, these negative images of propaganda impact areas of self-esteem, self-worth and identity. My challenge is to instigate an innovative process of healing through visual storytelling and to reestablish the narrative that humankind is made in the image of God (*Imago Dei*). “...*God created humankind in his image...male and female he created them*” (Genesis Chapter 1:27 NRSV).

To:

Media continues to portray images of females with negative stereotypical connotations. As a result, these images include propaganda and subliminal

messages that illustrate psychology and emotional persuasions, which impact self-esteem, self-respect, self-worth and the lack of identity for females, especially females of color. This project hopes to initiate an elusive process of healing through visual storytelling and to reinstate the narrative of the *Imago Dei*.”

The first strategy for my first goal was to develop my focus groups from my three geographical locations and to then study the impact of negative propaganda vs. positive stereotypes used in mainstream media. My second strategy for my first goal was to conduct virtual mentoring sessions and meetings with the focus group developed to discuss the related topic on stereotypes and females in in media. My third strategy was to conduct a conference inviting Nigeria, Las Vegas and New York participants to witness the biblical information I would share on *Imago Dei* and about being a female in media. Each of these strategies was completed with the goal to raise awareness about females in media and the need for positive programming needed about females and how we are portrayed. My objective was met as I contacted each group of females in Nigeria, Las Vegas and New York in April 2017 to prepare my participants for the virtual workshops and mentoring sessions that I would implement in May, June, and July of 2017. Prior to implementing all proposed strategies, I notified via email my site team in May about the my plans, goals and strategies for the virtual workshops I would be conducting and how each workshop would be made up of various kinds of videos that would bring awareness about the topic of female stereotypes. Also, the mentoring sessions were implemented as another strategy within my first goal. My second goal was to raise the consciousness of the participants in each of my focus groups about the media conglomerates (Big Six Media Giants) who control 90% of what we see, read and hear. I developed a PowerPoint presentation establishing who the Big Six Media Giants are. The events would be held either at the woman’s empowerment conference in March 2017 or the Total Faith Awards

ceremony for females of color in media and arts in September 2017; each included a poll of questions, brief commentaries written and recorded interview discussions all for the purpose of this project's evaluation. The site team members and I agreed that a questionnaire, poll, commentaries and video recordings would be helpful to review and evaluate with the participants after each goal and/or strategy was implemented as mentioned above (workshop, mentoring session of watching the video emails or fundraiser conference/event).

Production of Sizzle

During the month of November 2016, I took a trip to Los Angeles to the African Oscars to meet females in media; this trip cost me over \$2,100, but was worth the investment for this project and was the best experience I could have ever had as I met women producers, directors, actors, etc. I was able to capture on video females of color who work in media. I met filmmaker, producer and director Susan Nwokedi native of Nigeria, resident of Texas, and Tina Welsigner executive producer of African Oscars and talent agent for Dream Management. In October 2017, I met with Carolyn Butts the founder of The Reel Sisters Film Festival located in New York and interviewed her as she talked about the work she does in media as a female of color. I also became a member of the African American Women in Cinema and was able to do a television interview with the founder, Terra Renee as she talked about the stereotypes females are subject to in media. All of my interviews including the females I spoke to through the focus groups will make up the beginning of the sizzle.

My third goal was to raise funds to produce the sizzle for the promotion of the first part of the television series that will include women and girls from here and abroad to tell their untold stories on television to my viewership of over 50 million potential

cable household subscribers through my ministry at Total Faith Network Television Media Enterprise.

West Africa Nigeria/Divine Grace Church/Group Setting 1

In 1999 I visited Lagos Nigeria and was so encouraged by the people there. I was the only female speaker invited to speak to the women at the Christ Chapel International Churches Faith Conference. Nigeria is a unique fascinating country of multiple tribes, cultures, religions and expressions. On January 1, 2014 Nigeria marked 100 years since the amalgamation of the north and the south to form one country. Despite the challenges Nigeria has been facing over the years, the country continues to remain as one and will stay as one under God. This is one of the reasons why I wanted to include Nigeria in this project, because it represents part of my early growth and development as a minister/teacher. I chose to work with my team leader Apostle Dr. Joseph I. Abraham who is the General Overseer of Divine Grace and Communion Ministry International Inc. a church located in Lagos, Nigeria, to learn if the tactics impacting America by the media conglomerates was also impacting the lives of West Africans, particularly the church.

Who is Apostle Abraham? He is the President of Abraham School of Ministry and Deliverance and Founder of Abraham Orphanage Home Juppa School. Apostle and his entire church board agreed to help me to create a focus group of Nigerian females ages 26-36 from the congregation who would participate in this demonstration project. I coordinated dates and times that I would do virtual workshops and mentoring sessions with the ladies in the focus group. I would prepare lessons (i.e. PowerPoint), videos emails with television shows, movies and talk shows for review during our virtual sessions. Every virtual session would be recorded, unless Apostle Abraham was challenged by technical difficulties due to his Internet connections. I also would make

sure to wire funds thereby Apostle Abraham would furnish refreshments for the ladies, data for internet to conduct virtual sessions, and video equipment for recordings.

West Coast Youth: Dream In Motion/Group Setting 2

In November 2016 I visited Los Angeles California to attend the African Oscars and upon my return back to New York I was on LinkedIn and met a gentlemen in media who in turned linked me to a woman who worked to help children ages 5-15 start their own corporations. When I linked up on LinkedIn with Rochelle Baltimore we clicked immediately and she became part of this project. I chose to work with Rochelle Baltimore as my team leader because of the children she works with. This in my opinion gave to this project a taste of opinions that are of a younger (millennial) mindset. And besides I have always dreamed about going to Las Vegas and now after building a new relationship with Ms. Baltimore and the children, I have been invited to visit. That said, Rochelle Baltimore is the Founder of Dream In Motion Corp, which is a not-for-profit company located in Las Vegas California whose sole purpose is to mentor, teach, and train young children ages 5-15, in entrepreneurial skills and community outreach to create a nationwide network of young entrepreneurs. The young entrepreneurs that go through this program receive their LLC to begin their business endeavors. Ms. Baltimore agreed to help me to create a focus group of female youth ages 9-15 who have media and graphic corporations who participated in this action research project. Las Vegas, the only major city in the American West to have been founded in the 20th century, grew from a tiny, desert-bound railroad service center at the outset of the 20th century to the country's fastest-growing metropolis at century's end. This transformation — made possible by a combination of shrewd entrepreneurship, access to water, an extensive transportation network, and permissive state laws—has created the city now often known simply as

“Vegas,” a place of vast casinos, elaborate hotels, and spectacular entertainment that attracts masses of visitors from throughout the world. Within the city stand the largest glass pyramid in the world; one of the largest hotels in the country, with more than 5,000 rooms; and one of the most expensive hotels ever constructed, the Bellagio.

Elders of New York City Housing NAACP /Group Setting 3

It was in 2014 when I joined the National Association for the Advancement of Colored People (NAACP), White Plains/Greenburgh chapter. The mission of the NAACP is to ensure the political, educational, social, and economic equality of rights of all persons and to eliminate race-based discrimination. Although I was not very active in the chapter I remained a member. When I met my team leader Lynn Spivey in 2015, she inspired me about social and economic development, and other areas that she is very active in as she is the President of the New York City Housing Authority Branch of the National Association for the Advancement of Colored People. Once I connected with Ms. Spivey, I began to see how much more active I could be using my media background for her chapter. So, I transferred my membership to the NYCHA NAACP Branch in 2015/16 and was appointed under her tutelage as Chair of Communications & Media Committee, the rest is history. This year (2018) at the national annual NAACP Image Awards emphasis was placed on the importance of diversity in key roles on TV & film (for such a time as this). I chose to work with Ms. Spivey because she know some of the most profound African American women in New York and she agreed to help me to create a focus group of females over the age of 45 to participate in this action research project.

Society is both the teacher and classroom for character formation and if we honestly admit that the individual is in some measure condition or affected by the spirit of society, an individual's character is a reflection of the society in which they live. When

viewing societal issues and using it as a way to measure character formation within a society, we can clearly see how systems of this world continue to produce corruptions, injustices and divisions (i.e. sexism) According to *Business Insider* sources, “media companies in this country has never been more consolidated and controls a staggering 90% of what we read, watch or listen to... it’s the illusion of choice.”¹⁸⁰ Looking at this information the following corporation pretty much control the majority of the media: Viacom, Disney, CBS, News-Corp, Comcast (formerly GE), and Time Warner are termed as the Big Six Media Giants and have all consolidated. What this reality means is 232 media executives control the information diet of 300 million Americans (that’s 1 media executive to every 850,000 subscribers). That said, I offer an agenda to challenge and deprogram the images promoted by propaganda produced by the Big Six media Giants! I plan to support, reveal and produce “untold” stories, using storytelling that promotes identity, morals, justice, freedom and love. This is what Jesus came to do. To declare, teach and establish justice, liberty and love for all humanity.

As I ponder the meaning of moral formation and moral obligations, I have concluded for me it equals the efforts of the moral life. The moral life strives to articulate the ground rules; ground rules which are required by the very nature of human existence itself. We are social creatures who cannot live with one another apart from these rules; these duties qualify and set boundaries for all the actions we might contemplate. They establish the framework and limits. You see, as we move through life the process of socialization and personality development takes us through a process call the Social Role

¹⁸⁰ Ashley Lutz, “These 6 Corporations Control 90% of the Media in America,” *Business Insider*, June 14, 2012 <http://www.businessinsider.com/these-6-corporations-control-90-of-the-media-in-america-2012-6>

Theory. Therefore, I am persuaded that one's societal mandate is the moral precept that *all* people be responsible for the oppressed, outcast, marginalized, and poor. With this in mind, I have researched to identifying Big Six Media Giants, which continue to be greedy for money and purposely use tactics to disenfranchise and enslave communities (consumers), through manipulation, psychological and emotional persuasion using false images of propaganda to promote products and hidden agendas. Due to the intensified hypersexuality of women and girls in mainstream media, clearly there is a war on females, especially females of color. Geena Davis, Academy-Award winning actor talks about this hypersexuality and gender disparities in children's media at the Geena Davis Institute she founded over a decade ago. Geena talks about how media can greatly influence children's social and cultural behaviors and beliefs. And how the negative stereotypes they see in media can create lifelong imprints which can affect their attitudes towards male and female roles in our society as well as career occupations and self-esteem.¹⁸¹

This strongly supports the challenge of this project which is to bring awareness and begin to heal through visual storytelling, so that we can reinstate and remind our children and adults about the narrative found in Genesis 1:26 being created in Gods image (*Imago Dei*). This is certainly a step in the right direction to strengthen the areas of identity, self-respect, self-esteem, for all women and girls, especially females of color!

Reflection upon Identity

God's kingdom is a coming reality that requires action on the part of the people. The kingdom of God is understood as the social manifestation of God's plan for a people,

¹⁸¹ "What is the Geena Davis Institute on Gender in Media?" <https://seejane.org/about-us/> (accessed February 24, 2018).

society, and even a nation.¹⁸² Whenever referring to the identity of God from a Christian perspective it should be understood that there is only one God who is not creation, but is the Creator of all humankind and of the cosmos – God created all! My challenge is to instigate an innovative process of healing through visual storytelling and to reestablish the narrative through the identification that humankind is made in the image of God (*Imago Dei*). “...*God created humankind in his image...male and female he created them*” (Genesis 1:27). As a woman of color and a television producer concerned about how negative images of propaganda and stereotypes depiction of females, especially females of color by the Big Six Media Giants, I place ultimate emphasis on the word “image!”

God is the only Creator and the greatest ultimate communicator in the cosmos; my theological voice of who God is and all born of a woman have been created in the image and likeness of God! From the very beginning God spoke everything into existence. You will notice that “God said” and “God called” is quoted throughout the first chapter of Genesis multiple times. Each time God spoke, God not only communicated but he created the (image), which he spoke. (This is the reason why media and the images media uses is a powerful tool; it influences and communicates negative or positive messages.) As the greatest communicator, God created the world and everything that is in it. God’s Word not only tells us something, but also does something in us and in all creation. The same creative spoken Word was incarnate in Jesus, who is God’s greatest revelation as a symbol and a sign of identification. Again, it was in Genesis 1:26, when God said, “Let us make humankind in our image according to our likeness...”

¹⁸² Allen J. Moore, *Religious Education as Social Transformation* (Birmingham, AL: Religious Education Press, 1989), 10.

The paramount question to ask here is: who is The Creator of all creation communicating with? My answer is me, you reading this, the Big Six Media Giants... with ALL!

Reflection upon Communicating Spirituality

Once humankind was created and formed the communication between God and His creation began. Communication began with man and with the Lord God, when God spoke to man. God gave man commands for how to live and work in the Garden of Eden, which was established for their pleasure. Justo L. Gonzalez writes in *The Story of Christianity*,

God is a loving being who creates the world and humankind, not out of necessity nor by mistake...but out of a desire to have a creation to love and to lead, like the shepherd loves and leads the flock...The crown of creation is the human creature, made from the beginning as a free...That freedom is such that it allows us to become increasingly conformed to the divine will and nature, and thus to enjoy an ever-growing communion with our creator.¹⁸³

One of the attributes of God's character is the way He communicates with His creation. God created creation in order to have relationships; that would allow Him to communicate particularly with humankind. This basic understanding of communication as a result of God's creating act in history deepens the understanding of God's own deep desire for relationship with his created beings. Communication with humankind is a deep desire in the heart of the Almighty God. Communicating the gospel in today's world also needs to be carried out in a holistic way, with an evangelistic focus, and a pastoral heart authentically caring for people to be reconciled with God. As Christians the Lord Jesus has commissioned us to be his communicators. Our task is to communicate the good

¹⁸³ Justo L. Gonzalez, *The Story of Christianity*. vol.1 *The Early Church to the Dawn of the Reformation* (San Francisco: Harper Collins, 1984), 68.

news about Jesus Christ in any way possible to every human being. (Matt 28:18-20, John 20:21) This task was given both to the Church as a whole and to every Christian. This understanding of every Christian as a communicator is based upon God as the Creator of the Universe. This brings to life the reason why images and symbolism are important in the way we communicate with each other and how this project on media's negative stereotypes impact the lives of females, especially females of color. There are many subliminal visual messages communicated through television by the Big Six Media Giants, and I will in talk about these negative stereotypes and negative images of propaganda in a later chapter.

Most theologians use the following scripture in Romans to describe the fallen nature of man and how all of nature is flawed. "For the invisible things of him from the creation of the world are clearly seen, being understood by the things that are made, even his eternal power and Godhead; so that they are without excuse...Who changed the truth of God into a lie, and worshipped and served the creature more than the Creator, who is blessed forever. Amen" (Romans 1:20,25). This biblical text is used oftentimes to justify natural theology. Karl Barth, St. Augustine and other theologians, in the history of doctrine, take the position that the truth about God is suppressed in nature because of man's willful tendency to counterfeit what is there. As I take my stand on my theological position to voice my proclamation that God Is the Creator of all creation, I identify with Barth who made a point when he proclaimed there is no creature independent of God. His position on the Doctrine of God is that God is beyond human understanding. To expound on what it means to be beyond human understanding, would be to say that humans are confined as being finite creatures. In other words, as a human being I am dependent upon

God's providence, protection and guidance because I have been created for His will and for His purpose. As God's creation I am dependent upon God for my biological, psychological, emotional and spiritual needs. The biblical text states, "In Christ we have also obtained an inheritance having been destined according to the purpose of him who accomplishes all things according to his counsel and will" (Ephesians 1:11). With all that has been said thus far, I need to reiterate how God deems relationships important and this is why God is the Greatest Communicator who teaches us how to communicate one with another but more important is our relationship with Him. God's sovereign with man, a togetherness grounded in Him and determined, delimited, and ordered through God alone...showing God's togetherness with man, existing, speaking, and acting as the partner of man.¹⁸⁴

All things created by the Creator are visible and invisible including the earth and the heavens and all that is. For Arius, God was the original source of all reality. Since He is unique, transcendent and indivisible that essence cannot be shared or communicated.¹⁸⁵ Paul Tillich suggests that God is greater than that which exists because if we use that which exists as proof that God exist, then what we are saying is, that without that which exists, there is no God. God is not dependent upon existence, but that which exists is dependent upon God. James Cone states, "God as creator means that humankind is a creature; the source of its meaning and purpose in the world is not found in oppressors but in God...the immanence of God is infinite expressing itself in the finite."¹⁸⁶ In the Apostles' Creed, we affirm that God is the Creator of heaven and earth. By saying this,

¹⁸⁴ Karl Barth, *The Humanity of God* (Louisville: Westminster/John Knox Press, 1999), 75.

¹⁸⁵ Louis Berkhof, *History of Christian Doctrines* (Grand Rapids, MI: Baker, 1986), 84-85.

¹⁸⁶ James Cone, *A Black Theology of Liberation* (Maryknoll, NY: Orbis, 2013), 75.

we profess that God made the world. The Psalmist tells the Lord, “you laid the earth’s foundations, the heavens are the work of your hands” (Psalm 102:25). And Paul praises God because “Before the world was made, He chose us, chose us in Christ” (Ephesians 1:4).

(Genesis 1:1) In the beginning God created the heavens and the earth. Now the earth was formless and empty, darkness was over the surface of the deep, and the Spirit of God was hovering over the waters. And God said, “let there be light” and there was light...

Reflection upon the Mission

I have researched images of propaganda used by mainstream media (the big six giants) that distort the identity of females especially females of color. The social forces Elliot Eisner refers to have done such an injustice to communities, cities and nations around the globe by using their power of media with subliminal suggestive messages and untruths in a mastermind plan to adversely control the world in more ways than one. And to offer as a remedy to this unfortunate dilemma, I am determined to prove how my setting as a free independent community cable television producer and network that produces programs for potential viewership of over fifty million plus who are cable network household subscribers who watch television, I am in preproduction to produce a television series of programming which will reinforce, reestablish and restore the rich truth about women and girls, especially females of color. Indeed TFN-TV will be one of many free independent media outlet sources used to bring empowerment and transformation that will help build and establish positive images and propaganda that will highlight and showcase multiple “untold” stories of women and girls, especially females of color through media (throughout communities, cities and nations).

It is important that I reinforce how obligatory it is to be of a conscious mindset that we are all connected and interconnected fundamentally and it is through this connection that we individually and collectively have a social responsibility one to another and within our community, region, nation and world. This social responsibility does not exclude the big six media giants but must include them and hold them to a higher accountability. As Americans from around the nation have witnessed, the systems of this world are indeed corrupt and in need of repair with the recent years of economic turmoil from within giant corporations on Wall Street which proves the revolting corruption and recession of today! Sad to say, but I trust that media plays a major role in this corruption. This very corruption of capitalism is a sign of social injustices and a cry out for social justice! It also emphatically implies the need for an implementation of a different system, a call for a *new* revolution and reform. I take into account that Jesus came (was sent) to reestablish a Kingdom on planet earth from a heavenly realm. Everything Jesus said and did – His prayers, teachings, healings, miracles and compassions was focused and driven as a movement, *not* a religion. Likewise it is my mandate to continue with the same objective as I attribute my marketplace ministry in media to be used as the very work Jesus begun.

In order to make this world a better place to inhabit, I (we) must refuse to be part of the status quo and consciously strive to be a transformative presence in the earth and confront the powers that be. The late Dr. Martin Luther King Jr., was an educated reformer who led the way to revolutionize a community and eventually impacted nations; non-violently he confronted the status quo. The outcome of his teachings *transformed* many lives here and abroad and as a direct result, a movement was formed – the civil

rights movement which later evolved into the human rights movement! Dr. Martin Luther King, Jr. understood the importance of love, unity, liberty and justice for all mankind. King cared about the souls of both the person and the *beloved community*. An individual has not started living until he can rise above the narrow confines of his individualistic concerns to the broader concerns of all humanity. Much like Jesus, Dr. King engaged in political activism. Likewise, those in the political arena should legislate the importance of societal self-esteem, self-respect and identity, with a focus on women and girls globally. King, like Jesus, sought to change dehumanizing systems and institutions, to replace oppressive legal codes, to enfranchise the disenfranchised, to give a sense of hope to the hopeless. This is why and how, through moral formation I deem to use my marketplace media ministry to implement my social responsibility and societal mandate!

For decades churches have demonstrated the leadership capacity and the resolve to be pillars of our communities. “Each congregation sees itself as a community of God, dedicated to sacred things. Yet congregations are also social institutions. Like schools, factories, police departments, bakeries, and libraries, they are places where people interact, working with one another and serving constituents.”¹⁸⁷ Which is why television is my marketplace ministry and also is viewed as a social enterprise. Churches must now *transcend* the individualistic approach to development and embrace a paradigm of collective action. This is why media is of vital importance in community development. Successful communities must create the foundation for people to be reconciled through the creation of relevant constructs that appreciate the challenges and benefits associated

¹⁸⁷ Nancy Tatom Ammerman, *Studying Congregations* (Nashville, TN: Abingdon Press, 1998), 40.

with diversity; and the need for the facilitation of a process of tolerance, acceptance and cooperation.

The American social landscape is rapidly changing. The 21st Century presents extraordinary demographic alterations. Latinos have become the largest racial minority group, surpassing African Americans, after completion of the 2000 United States Census. By 2050, Asian American will experience a 300% increase in population size from 1990 and comprise 6% of the American population. Women will continue to outnumber men.¹⁸⁸

As a woman of African descent, the above reference is important as it shows women continue to outnumber men. Community development should initially address the individual, but must ultimately address institutions (i.e. 6 media giants); community development requires an approach, which addresses the needs of the mind, body and spirit (inspire, educate and empower). The historical institution of the family, in all of its varied forms, must be restored to prominence and function. And the way that will happen is to confront the oftentimes, subliminal but constantly negative propaganda stereotypes at through mainstream media and proving this issue enemy's tactics and proving this issue.

A pre-test will be administered to determine participants' knowledge about the need to provide positive programming for females of African descent. A post-test will be administered, and the results will be analyzed to evaluate participants' new knowledge. At least 50% of participants will indicate that they gained knowledge and understanding about this topic area.

¹⁸⁸ Richard Lewis, Jr., "The Diversity Challenge: A Systematic Approach for Addressing Difference in Organizations," *Journal of the Texas Association for Marriage and Family Therapy* 7, no. 7 (2002): 63.

At least three Site Team members will participate in the each of the training workshops helping to obtain 75% higher consciousness and a 50% feedback from the survey's expectation.

CHAPTER 5
MINISTRIAL COMPETENCIES
NEW GIFTS ARE ON THE WAY

My Process

The Original six site team members consist of: Floyd Carter Jr. (Flint, Michigan), Albert Luis (Suffolk, NY), Dr. Cheryl Anthony (Brooklyn, NY), Deacon Barbara Bowman (Columbia, NC), Evangelist Dana Rose (Mt. Vernon, NY) and Rosemary Gomez (Bronx, NY). Standby Team Member was: Paul Koksvik (Newburgh, NY) but now is Lynn Spivey (Bronx, NY)

Then it changed to: Floyd Carter Jr., Dana Rose, Lynn Spivey, Marshayne Winfield, Thomas Helm and Joseph Abraham. The process to select my Site Team was a very challenging and a tedious assignment to say the least! However, finally the current six Site Team members on board are still on board (thank God!) and have been as helpful as possible. Newest member, Thomas Helm CASAC manager at recovery house has been so resourceful with scholarly resources and so much more. Apostle Joseph Abraham has been the intercessor for life. Praying constantly for the others and me and for this project to manifest to the Glory of God! Dana Rose is an administrator on her day job but is a pastor with her husband; she has been helpful with keeping me on track with the administrative tasks associated with my project and coordinator the monthly email updates with site team; Dana Rose also acts as scheduler and schedules all conference calls. Floyd Carter, Jr. is the son of a Tuskegee Airman. This man I call my dad has done so much to help this project; he was the lead reader of the first draft. He is amazing.

Marshayne Winfield is the youngest on the team but he has so much knowledge about these young women who really desire to be better and do better. He is setting up conference calls in the near future for mentoring sessions Lynn Spivey is the one who took the lead on several levels, helping me to set up the New York focus groups, and interviews. She also wrote the Site Team approval letter. Each of the Site Team members are unique and brought to the team a special quality and blend that worked well for the good of this project. Due to each team member's residency it required a lot of patience for scheduling conference calls and oftentimes it would only be one-to-one sessions. However, with digital technology, electronic communication worked out well. The decision to have monthly calls worked out pretty good in the beginning but when my mom took ill March 2017, we did not keep on schedule. As a matter of fact, we were off schedule for at least 4-5 months. My mother who has since transitioned (6/15/2017) ended up on total life support and I was by her side every day and every night for four months. Then my dad, who had cancer during 2016/2017, eventually was transferred to hospice in June 2017. He transitioned twenty one days after my mother on July 6, 2017. I am still grieving my loss. But God's word tells me to be out of the body is to be in the presence of the Lord.

I continue to stay and be on track, as the Holy Spirit continues to guide and instruct me along the way. This project was only the beginning; I will continue to work on expanding this work, because it is a very important topic of concern.

The following was the summary of the Site Team's assessments and also my competencies chosen that I developed and will continue to grow and develop.

Theologian – I will continue to be committed to interpret God’s infallible word as I have been on sabbatical with Prayer, Meditation and Surrender sessions which were held every Saturday; they will reconvene on Saturday, June 30, 2018 as a teleconference call. I have so much more to offer to the students now than before. I am very happy to be back on track with my prayer ministry.

Preacher – I have a strong sounding voice and have a good command of how to use the scriptures to convey a message that gives the listener hope for the best. I am very expressive and sometimes I am long winded. Yes, I explain the scriptures for those who listen and desire to understand. I am an effective communicator; that is one of my strongest attributes. I have a very unique style that captures my multicultural audiences. I love to worship but I need to do more be more engaging. I have not been to a church service in sometime, but I plan to go soon. It has been very difficult for me during this grieving process. I am very discerning and sensitive to the Holy Spirit and certainly have the ability to shepherd individuals into meaningful worship experiences. For the last eight months I have been numb. I love music, my mother and I use to sing together when I was a young girl.

Prophetic Agent – I am passionate about social justice issues and I am a social advocate. I am sensitive to the social location of those I serve, which is around the country and abroad. I have a keen ability to challenge ethical ideas and encourage individuals to become change agents in their community. I am able to do virtual groups, meetings, interviews as well as produce talk show in the television studio through carefully crafted show topics.

Leader – I am strong, opinionated and a team leader who delegates effectively. I know how to inspire a team, to be passionate about the vision and the mission for the Kingdom of God. My ability to listen is something I have worked to master all my life. That said, my listening ability demonstrates to others that they are valuable and recognized.

Religious Educator – I have the ability to lead groups and organize leaders that make positive change in our communities.

Counselor – I counsel only if asked, especially couples in need of help lead others to reconciliation between couples. She is very encouraging in helping relationships pertaining to God, self, and groups. When a person is having psychological issues, she is encouraging to give hope and not give up. She is a motivator to help people to keep moving forward and is always very supportive.

Although I have great ministerial competencies there are areas still in greater need of development and growth. For example, I need to be skilled enough to communicate with individuals with problematic situations on a variety of conversational matters. I need to learn how to respond in a more timely manner depending on the needs of the counselee.

Pastor – I minister well and strive to make sure people get the point of the message. I care for the community and make visits to jails/prisons to speak to those incarcerated; she is also very sensitive when she eulogizes. Currently I have not been to the jails/prison in over a year. I will reconvene this task the latter part of year.

Spiritual Leader – I am a great spiritual leader in the community in which I reside. Every year I lead a healing retreat and a prayer summit. She has effectively led

spiritual retreats, national day of prayer and has operated in the capacity of spiritual leader to many fivefold ascension gifts ministries. As a spiritual leader she must help others identify key goals and use their talents to achieve those goals. As she convey confidence in biblical teaching to prevail over challenges she experience in everyday life circumstances.

Ecumenist – I have organized the past four years of national day of prayer observances in the City of Yonkers where local and state political leaders, clergy as well as local law enforcement agencies are present. This special multicultural day embraces all religions and allows for collaborations to make alliances with others.

Evangelist – She gathers people together for services and meetings such as SASSY, Chosen Handmaidens and PMS. Maintains a high standard of beliefs; influences others to be committed to sharing the good news of the Gospel; is very straightforward and detailed in the scriptures. She conveys the infallible word of God to empower all audiences.

Administrator – I can coordinate ideas and resources to achieve specific goals. Monitors and evaluates timelines against organizational missions. Seeks and uses others input about overall mission.

Professional – I encourage alliances to work with me in the marketplace to collaborate. I have common knowledge and good business skills. Collaborating with other professionals and collectively accomplishing tasks that include bridging gaps, branding and marketing. In dealing with conflict I am straightforward and fair and I demonstrate a positive attitude toward others and self.

Unfortunately, I do not manage time well and need to improve upon this area. It is suggested that my ability to deal with constructive conflict more can be developed further. Understanding and appreciating various viewpoints involved in conflict can be

key to resolution. Techniques such as negotiation or compromise can be considered in order to eliminate the problems that arise in conflict. I am a faith rooted community organizer for sure... I am excellent! I am planning to run for an elected office as city council member in my city. I actively promote and support community organizations; prepare group meeting by identifying key issues of concern; and lead groups in the initial stages of outlining major issues in our cities

Financial Management – I have embarked on this project to produce a talk show series of untold stories of women and I intend to pay particular attention to how to get underwriters to support this much needed area. I am capable of sound stewardship; I did meet with my accountant who helped me familiarize myself with some of the hard skills in this area such as budgeting, tax laws and risk management. I also needed to learn how to include stipends for myself when budgeting events as a measure of good stewardship, which I now do successfully.

Technology/Social Media – I utilize social media and have advanced in my creative skills. I have produced and edited more shows than I used to. Although I had not edited in nearly eight months, I did recently edit my sizzle to accompany this project. I have improved on the digital technology skills tremendously as I am a creative and innovative thinker. I Influence ministries nationally through television and recently was the host of a Stop the Violence campaign in Florida. My media ministry, TFN inspires, educates, challenges and empowers audiences across the world through television.

The Two Competencies Chosen to Develop and of the two one directly connected to her project

The goal to improve as a leader was to sharpen my leadership skills and then I had to learn how to identify the various types of leaders and I have prepared others how to be

an effective leader. One of my favorite books of all time was *Team Leadership* by Eddie Gibbs. I did acquire more than 15 new books but I have not read them all. I watched more than six videos, which helped me to develop a bibliography of about twenty resources specific to teaching media, arts, etc. My evaluation I did not get completed as I have been overwhelmed by my loss. I will however, still pursue to accomplish this.

Technology Social Media Management was directly connected to my project since all my workshops were to be done virtually. My goal was to be familiarized myself with the latest technology apps and virtual techniques used when working locally, on the West coast and abroad. I now use ZOOM and Skype fluently. I did get to attend two workshops online to learn about the latest technology tools to use when communicating outside of my local area, which was ZOOM and Skype. My evaluation is still pending on the purchase of my first app. I have to find an App. Designer later during this year.

CHAPTER 6

ALWAYS ROOM FOR IMPROVEMENT: BEGIN TODAY A NEW CHAPTER

The evaluation of the work on this project is primarily based on my research questions augmented by my understanding of the media stereotypes portrayed of females. The majority of my work went into research and the strategies to fulfill my goals in Chapter 3 to bring more awareness and consciousness about mainstream media war on female's identity, self-esteem and self-respect. Also to answer the question, what will transformation look like for the female of color participating in this project?

My evaluation models/methodology used to create questionnaires, structural interviews and focus groups to examine the materials events planned and the sizzle produced to support my project goals. My goals and measured outcomes achieved through my survey, groups, semi-structured interviews and questionnaires including my visual product on DVD were somewhat accomplished to a greater and/or lesser extent. However, my humble attempt and the limitations that I experienced is the reason there needs to be more research, teaching and awareness about the importance of the *Imago Dei* narrative as it is written in the book of Genesis and the importance of social identity with one's own cultural to improve self-esteem and self-identity, especially for female of color.

Stereotypical images throughout history have demonized and dehumanized women of color. In response to my challenge with mainstream media and its impact upon females identity and self-esteem, and the missing narrative of the *Imago Dei*, I sought to

examine various female interpretations and awareness about the Big Six Media Giants who are the mainstream media landscape that control 90% of what we see, read and listen. In so doing, I spoke to 70 females, predominately females of color to get the results of my evaluation and recommendations outlined herein, which is to help define the success of this demonstration project. Overall all of the methods executed (virtual workshops, mentoring sessions, conference event), of those females 33% indicated that they gained more awareness, knowledge and understanding about the Big Six Media Giants and 33% acknowledged they became more conscious about stereotypes in media.

The method of a participation action research executed enabled me to use my research, theories, focus groups questionnaires and interviews as a means to demonstrate how mainstream media is impacting self-identity, and self-esteem. I did find research that has been and is being done on colorism, spirituality and identity crisis. However, when it comes to the narrative of the *Imago Dei*, media leave us with a gap, an empty space — a space that needs to be filled with the narrative that gives us a starting point in the beginning. More work must be done in the area of how females relate to being created in the image and likeness of the *Imago Dei* (Creator of ALL).

Methodology:

Participatory Research Action Research

The practical methodologies used to gather information about the negative stereotypes in mainstream media and its effect upon self-esteem and self-identity is with the Freirean-inspired participatory research... participatory research, with its more emancipatory emphasis, tends to focus on a broader-societal analysis.¹⁸⁹ Although Freire

¹⁸⁹ K. Herr and Gary L. Anderson, *The Action Research Dissertation: A Guide for Students and Faculty* (Thousand Oaks, CA: Sage Publications, 2005).

was influenced by Marx and liberation theology, and Heron by humanistic psychology, both are concerned with using participatory research as a way to highlight paths toward greater humanization and away from dehumanization. In both models, our ontological vocation is to become more fully human.¹⁹⁰ This method I executed enabled me to use my research, theories, focus groups questionnaires and interviews as a means to demonstrate how mainstream media is impacting self-identity, and self-esteem. What I found is that a lot of research has been or is being done on colorism, spirituality and identity crisis. However, when it comes to the narrative of the *Imago Dei*, media leaves us with a gap, an empty space — a space that needs to be filled with the narrative that gives us a starting point in the beginning. The *Imago Dei* articulates we are created in the image and likeness of the one who created us. My theology attempt and the limitations that I experienced within my research is the reason why there needs to be more research done in this area. I plan to use visual methodologies as part of my developing and producing television role modeling series of untold stories of females to help improve upon the self-esteem and self-identity of females, especially females of color.

Focus Groups

Focus groups are a participatory method to gather information and determine the variable at work in the study environment. The various virtual groups I conducted with the church in Nigeria, the agency in Las Vegas and a national organization local chapter in New York served as a knowledge gathering tool to see what they understood about stereotypes and theology (*Imago Dei*).

¹⁹⁰ Ibid.

Survey

Surveys work well because they are easy evaluation methodologies that are concrete. However, the most critical aspect in survey design is to ask the right questions. I could have done better in its design.

Semi-structural Interview

Media exposure was measured by a series of questions designed to assess the amount of time respondents were exposed to television shows, which included reality shows, cartoons and music videos. The measure of television show exposure consisted of prime-time and syndicated shows that predominately portrayed females negatively, especially females of color.

The number of participants in all was 70 females ranging in age from 14 to 70. The females were predominately females of color from the west coast, mid-west, east coast and Africa. Each participated in the above methods. The sizzle production only consisted of 7 of the 70 women who would be highlighted in the sizzle, which is the introduction to the television series I will produce of the untold stories of females and girls of color, to air on the Total Faith Network Television ministry I own, as mentioned in Chapter 1.

The transformation for females, especially females of color who participated in this project was interesting. Although I had predicted that the results would be a positive gain of knowledge by at least 50% the results did not meet my standard (as mentioned above only 33% gained new awareness). Since this project is one that desires to foster a change in the attitudes of females towards their identity, self-esteem self-respect – helping them to recognize and exemplify the image of God or the *Imago Dei*, I will continue to work on this project to help raise awareness and consciousness. I will be sure

to focus as Kathleen Cahalan inspired in her, *Projects That Matter*, to do more on the evaluation models that contain the six steps to effective evaluation: focus; creating the evaluation design; data collection, and analysis.¹⁹¹

My goal achievements, measurements and outcomes definitely were the heart of my evaluations and my Site Team was helpful in developing other criteria for evaluations such as the focus groups. It was two of my site team members, Lynn Spivey and Joseph Abraham who participated as team leaders for the workshops sessions. Because of this, my virtual workshops were successful in Nigeria and New York. I received 100% feedback from the survey expectation as opposed to my prediction of 50%.

Recommendations

As mentioned in Chapter 3, I explained social identity theory, which is the manner in how we use social identification to identify with others. Social cognitive theory is also a learning theory that is based on the idea that people learn by observing what others do. This justifies my recommendation that the Big Six Media Giants have a societal responsibility to produce media that promotes positive the social cognitive theory and the social identity theory mentioned in earlier chapter.

A Glimpse at Self-Esteem and Self-Identity

Self-esteem is a universal concept. I believe that all God's children are born with healthy self-esteem. I have never come across a baby who hated herself. However, all God's children aren't treated or perceived as being universally equal. In order to develop and maintain a healthy sense of self-esteem we need to receive two basic messages —“I am lovable, and I am worthwhile” and we need to get these messages consistently. The

¹⁹¹ Kathleen A. Cahalan, *Projects That Matter: Successful Planning & Evaluation for Religious Organizations* (Bethesda, MD: Alban Institute, 2003).

challenge is not saying these words, but believing it. Although we're born with healthy self-esteem, as we grow from childhood to adulthood, we receive countless messages that overshadow and diminish our early beliefs in our worth. As females of color we have been the recipients of many distorted messages about our ethnicity and our femaleness. These distorted messages are repeatedly reinforced in our personal contacts, families and absolutely through the help of media. When we internalize these messages, they cloud and poison our self-esteem. It's like eating bad food or breathing toxic air, we get sick.

Self-identity is a very complex topic. When we think about words that may help to identify ourselves we can say many things that describe our job, hobbies, family ties, nationalities, religious beliefs, and group affiliations. But how about the way we think? What are your morals and values? No one else can truly know this. No one else actually can hear your thoughts. These parts of self-identity can only be truly explained by you! Who are you? You can tell me physical descriptors like your name, age, height, weight, or that you are a sister, daughter, student, dog owner, and book lover. These last descriptors describe your relationships with others. Since we all live in a world full of other people the external world of our society plays a huge role in defining our self-identity. As humans we all need to develop a personal identity that distinguishes us from others. When asking the questions, Who am I? Why am I here? What is my purpose in life? When we distinguish ourselves from other people makes defining our identity a social comparison.

This is only the beginning of a great work in progress. This project does not end here, but is the first of many chapters that will follow on the journey in my life to help bring media literacy as a societal responsibility that will help ensure and promote

improvements in the self-identity, self-esteem and self-respect of people in society,
especially females and those in particular who are females of color.

APPENDICES

Appendix A
Demonstration Project Proposal

Media:
Females of African Descent, Building Bridges Breaking Barriers

By

Cynthia Ashley

DEMONSTRATION PROJECT PROPOSAL

New York Theological Seminary
Due Date: February 4, 2017
Extension Date: March 15, 2017

Challenge Statement

Media continues to produce images of women of African descent as negative stereotypes. As a result, these negative images of propaganda impact areas of self-esteem, self-worth and identity. My challenge is to instigate an innovative process of healing through visual storytelling and to reestablish the narrative that humankind is made in the image of God (Imago Dei). *"...God created humankind in his image...male and female he created them."*¹ In this demonstration project I will produce a sizzler of an unprecedented television series about various lives of women of African descent both domestic and abroad who identify as the Imago Dei.

¹ New Revised Standard Version, 1991 Genesis Chapter 1:27: Harper Collins

CHAPTER 1

INTRODUCTION TO THE SETTING

As a progressive educator and reformer, it is of vital importance that I understand the role of the bible and my role as a female of African descent, television producer and digital media marketer! Whether it is a matter of service to the community, teaching from the pulpit, producing visual projects for marketing purposes or in a Christian academic environment, I am to be led by the (Holy) Spirit within.

Today's clergy and laity must be totally equipped to develop paradigms, which allow the congregation, as well as the greater community, to appreciate and unlock the power of scripture to pragmatically motivate communities to effectively mobilize around the concept of social action. It is this process which has the potential to restore the church as the center for social action and as a powerful agent for macro as well as micro change in the urban environment. God's kingdom is a coming reality that requires action on the part of the people. The kingdom of God is understood as the social manifestation of God's plan for a people, society, and even a nation (10).²

From my lens, I see society as both the teacher and classroom for character formation. I can honestly admit that individuals are conditioned or affected by the spirit

² Moore, Allen, J Religious Education as Social Transformation. (Birmingham, AL: Religious Education Press, 1989), 10

of its society, and the individual's character is a reflection of the society in which they live. Taking this as a measure of character formation, you will clearly see how the systems of this world continue to produce corruptions, injustices and divisions through various forms of propaganda through media (this is an ongoing issue). According to Frugal Dad sources, *"media companies in this country has never been more consolidated and controls a staggering 90% of what we read, watch or listen to... its the illusion of choice."*³ Viacom, Disney, CBS, News-Corp, Comcast (formerly GE), and Time Warner are the big six media giants and have consolidated. What this reality means is 232 media executives control the information diet of 277 million Americans (that's 1 media executive to every 850,000 subscribers). That said, I offer an agenda to deprogram the images promoted by propaganda through the big six media giants. I propose only to support the "untold" stories through images of visual storytelling that promotes identity, morals, justice, freedom and love. According to scriptures, Jesus came to declare, teach and establish justice, liberty and love for all humanity.

The social forces of mainstream media have done such an injustice to communities, cities and nations around the globe using their power of influence through subliminal suggestive racial messages and untruths in a mastermind plan to adversely enslave, promote fear, sex, and drugs and control the world in more ways than one. Propaganda by itself is just angry, vile, vicious sentiment. According to Tom Burrell's *Brainwashed* he states, "...some argue that racist media practices died with the Jim Crow era...(11)"⁴ To offer as a remedy to this unfortunate dilemma, I am determined to attempt to prove that my setting as an independent community cable

³ <http://www.businessinsider.com> Ashley Lutz, June 14, 2012

⁴ Tom Burrell, *"Brainwashed Challenging the Myth of Black Inferiority,"* Smiley Books, (2010).

television network can produce a television series that will reinforce, reestablish and restore the Imago Dei, in the first chapter of the book of Genesis what the Creator God established as the true image and identity of women of African descent.

My points of concern are the images used for propaganda by the six media conglomerates that own most of all the media in this country that we consume (i.e. Disney)! TFN will also attempt to deconstruct images of propaganda that distorts the identity of women of African descent.

When I personally think about the meaning of moral formation and moral obligations, it equals the efforts of the moral life. The moral life strives to articulate the ground rules; ground rules which are required by the very nature of human existence itself. We are social creatures who cannot live with one another apart from these rules; these duties qualify and set boundaries for all the actions we might contemplate. They establish the framework and limits. Judgments of moral obligations are judgments, then, about which actions we are duty-bound to observe as having the most basic claims upon us. Therefore, I am persuaded that one's societal mandate is the moral precept that all people be responsible for the oppressed, outcast, marginalized, poor. With this in mind, I am proving how the big six media giants continue to purposely use tactics to disenfranchise and brainwash communities through negative stereotypes and propaganda of false images.

It is important to reinforce how obligatory it is to be consciously aware that media shapes our worldviews and because media does this, we should demand that the Big Six media conglomerates own up to their social responsibility, and then with the help of our elected officials hold them to a higher accountability. Americans from around the nation

have witness, the systems of this world are indeed corrupt and in need of serious repair with the recent years of economic turmoil from within giant corporations on Wall Street which proves the revolting corruption and recession of today! I trust that media plays a major role in this corruption. This very corruption of capitalism is a sign of social injustices and a cry out for social justice! Likewise it is my mandate to continue with the same objective as I attribute my marketplace ministry (TFN) with media to be used as the very work Jesus began. Liken to Jesus, the late Dr. Martin Luther King engaged in political activism. He sought to change dehumanizing systems and institutions, to replace oppressive legal codes, to enfranchise the disenfranchised, to give a sense of hope to the hopeless. This is why I use my marketplace ministry of media to implement my social responsibility and societal mandate!

I am the Founder and President of Total Faith Network Television Media Enterprise (TFN-TV), registered as a Minority Women's Business Enterprise and as a Minority Business Enterprise in Westchester County, New York State. TFN-TV operates over the air as a community cable television network that produces programs of lifestyle, culture, arts, entertainment, news and information for television and can be viewed also on various online media platforms (i.e. Truli.com). This is my setting for the Doctor of Ministry project, "a television network ministry in the marketplace, headquartered in the City of Yonkers." For more than a decade my marketplace ministry produces television programs and visual marketing tools that continues to expand its reach outside of the New York, Philadelphia, New Jersey & Connecticut geographical locations. Over 10 million potential cable household subscribers in this quad-state region have access to watch TFN-TV over the air. The

network launched officially in Yonkers, New York on October 10, 2015, after ten years of producing only television programs. Elected officials, including the Mayor of Yonkers, Mayor of Mt. Vernon, The Democratic Majority Leader State Senator, legislators and councilmembers were among the attendees as well as other dignitaries who traveled as far as from South Africa who are ministry supporters of TFN-TV. At the event TFN honored five-time Emmy Award journalist Brenda Blackmon, 93-year old living legend Tuskegee Airman Colonel Floyd J. Carter, Sr., Co-CEO of Archie Comics, Nancy Silberkiet, and many other Honorees. The theme for the official television launch was ***Diversity: Power in Media***.

TFN-TV cablecast, telecast and webcast on the following networks: Comcast, Cablevision, Verizon, Time Warner, RCN and other cable networks throughout the Midwest and Northeast regions. TFN is watched by millions of potential TV cable subscriber households; we live stream online also and are available On-Demand by audiences virtually around the world. Partial listing of locations include but not limited to Chicago, New York City, Boston, Rhode Island, Vermont. Our mission is to *build together to win together, everyone wins at TFN. Our vision is to inspire, educate and challenge viewers through media bringing healing and empowerment to audiences around the world, through feature films, documentaries and programming of television series.*

Total Faith Network is an independent media resource, which operates as a community cable television that gives voice to (the voiceless) on varied topics, which impact spheres of society that include: *Religion, Family, Education, Government, Media, Arts & Entertainment, and Business*. My media presentations further memorialized key

events in African American history, Civil & Human Rights, Womanist Era, Civic, Religion in the 21st Century, Urban & World News affairs. I am currently in pre-production for docudrama movie made for television to tell the “untold” story of 93-year old Tuskegee Airman Lt. Colonel Floyd J. Carter, Sr. As a female of African descent, a faith leader, a progressive educator and community organizer my concern for economic development, intergenerational advocacy work, media literacy and justice it is my social responsibility to exercise my voice of authority. That said, I utilize one of the most powerful tools ever created by the Creator of all creation and it is termed “Communications” through media.

My prophetic call is to be a voice and demonstrate through visual media the importance of having a transformative presence to bring healing, empowerment and to create a societal synergy of new and improved realities, for all humanity bringing liberation and justice for all. In the beginning, humankind is created in the image of God and from God’s love. Isherwood states, “...*liberation points to the depth of human experience as the place in which we find the divine. Freeing humans...without chains is a task of divine importance*”⁵

⁵ Lisa Isherwood. *Introducing Feminist Christologies*. Cleveland: Pilgrim Press: 2002. 43.

CHAPTER 2

PRELIMINARY ANALYSIS OF THE CHALLENGE

CHALLENGE STATEMENT

Media continues to produce images of women of African descent as negative stereotypes. As a result, these negative images of propaganda impact areas of self-esteem, self-worth and identity. My challenge is to instigate an innovative process of healing through visual storytelling and to reestablish the narrative that humankind is made in the image of God (Imago Dei). "...*God created humankind in his image... male and female he created them.*"⁶ In this demonstration project I will produce a sizzler of an unprecedented television series about various lives of women of African descent both domestic and abroad who identify as the Imago Dei.

This is a project whose time has come. Media is visual. A picture is worth a thousand words. Unlike words, a picture cannot be easily flipped through without much thought. Images capture our imaginations and become permanent imprints on our brains. Thus, empowering us to live a life we can only dream about. The question becomes "do we believe what we believe." This project will help us believe. Everything changes when our beliefs move from our heads to our hearts. Unstoppable. There is no stopping a woman who believes God. Who believes she is made in His image on purpose for a purpose. Change is a process. For some people, the process is instant but for most people it has a time element.

To see the real-life faith in others through this project will inspire us to be, do and have what God says we can be, do and have. The Kingdom of God works in seed, time and harvest. The harvest will be the positive images of we, females of African descent. I heard it said, we will never get anybody to believe in us, until we believe in ourselves; we will never get anybody to love us, until we love ourselves. Behold, now is our time to

⁶ New Revised Standard Version, 1991 Genesis Chapter 1:27: Harper Collins

stop running from who we are and declare it with boldness and confidence. There can never too many positive images of us to combat the centuries of media oppression.

Effective communication helps build communities. The community and the world we live in are synonymous. As a faith leader, progressive reformer educator and a television producer, I am passionate about teaching individuals how to seek justice and to be a transformative presence in the world. My social responsibility is to raise consciousness of mindsets and be a voice against social and systemic evil. I recognize individual differences are as important as the community or society-at-large, accordingly, TFN provides a place for community pedagogy; learning that sees “community” as an important support. I also strongly believe its one of the many responsibilities of an educator. Let’s examine our social structures and how they either oppress or liberate. The first assumption is that “*education either perpetuates the present social system or brings about transformation.*”⁷ It is never neutral; either educators will maintain the status quo or transform our social environment. This is the reason I use media and digital technology to influence and teach my community of viewers about transformation and empowerment.

The beginning points to God as the creator of all creation when he spoke everything into existence. I will begin with the biblical text in the book of Genesis. God gave a description of him/herself when God said in Chapter 1, “Let us make man in our image, after our likeness. So God created man in his own image, in the image of God created he him; male and female created he them.” This for me is the case and point for this proposal and why I chose the issue surrounding negative images and stereotypes use by mainstream media about women of African descent. Let’s face facts that the Creator God in my opinion is the greatest communicator. To articulate God as Creator over all creation and as the greatest communicator of all is based upon my biblical interpretation,

⁷ Ibid.

spiritual discernment and revelation, and scholars and theologians of whom I have studied. So I say unapologetically I believe God as the Creator of all humankind, the world, the cosmos and everything seen and unseen. I also believe God is THE greatest communicator through God's creation and God shall continue to establish God's divine plan with all of His creation.

I use media as a tool to communicate. I communicate messages of inspiration, education and sometimes challenges with the goal, most often, to transform people's lives. On average the messages; programs and commercials produced by mainstream media as seen on television make an impression on ones mind. Mainstream media has subliminal messages and images of negative propaganda, which literally help to dull the minds of the citizens of this nation and around the world. This has been and continues to be a challenging matter and for such a time as now, I know it is the will of God that this issue is addressed by me, a religious educator whose focus on the influence of media and the attempt to initiate a relief of healing (psychological). My current site team members agree that this project is very timely!

I have learned to embrace that I am a woman of African descent as opposed to referring myself to be an African American or Black woman, as I once did. As a young girl growing up on the back-end of the 'Black power' era I easily would identify with being called "Black" more so than being called an "African American." However today I refer to myself as a woman of African descent because my ancestors are originally from the continent of Africa. Nonetheless, I encounter racism and sexism often and this is a disturbing challenge for all persons of African

descent. No one wants to talk about racism, out of fear to become politically incorrect. Some people do not know what racism really is and rather say racism is a thing of the past, when in fact racism today is more evident! Racism has to do with power and privilege. I also understand that when you operate in fear you give fear power to control you based on what you fear, and then this becomes your reality. Fear is one of the many areas mainstream media produces!

Biblically speaking, two commandments declare that we are to love God with all our being...and to love our neighbor as we love ourselves (Gal 5:14). Love never bounds but liberates people spiritually, mentally, emotionally and physically. However, because society has perverted love through various methods of negative propaganda, love has become perverted expressions of action that are watched on television or the big screen which include: pornography/sex, domestic violence, incest, adultery, homosexuality, and so on – which does not liberate but degrades, yielding corruption and destruction. God is love and all who are created in his image and likeness [Imago Dei] are created out of the Love of God. Love is founded on the basis that we should esteem others higher than ourselves; we should look out for others and put other needs before our own needs. Love is a selfish selflessness of oneself. To do for others what you would want others to do for you. Love has a right relationship with others and therefore a right relationship with God is inevitable. Love protects. Love looks for nothing in return. Love is unconditional. Love is never corrupt or tries to corrupt. Love obeys. Accordingly, if justice is what Christians are called to do, it is done in obedience to love. Love should be diligently practiced with vigilance daily. Love produces after itself. Love should never be based upon external forces such as politics, gender, race or social class.

The late Dr. Martin Luther King, Jr. said, "Education without morals is like a ship without a compass merely wandering no where"

Once this project is complete I expect to educate that mainstream media should never rob individuals of their true identity through the negative propaganda they produce. The sizzler I plan to produce will promote an unprecedented television series about various lives of women of African descent both domestic and abroad will educate what the influence of media should look like as it gives individuals a sense of unique worth and achievement of self worth and expression. This demonstration project will help to stir up the gifts that God has placed within every human being. Hence, this demonstration project will give much needed direction, as gifts are to develop freely and naturally identifying with the Imago Dei.

As a minister of religious education, member of National Association for the Advancement of Colored People (NAACP), member of African American Women in Cinema, Chair of the Restoring Our Community Media & Arts Network Foundation and Executive Producer of the Total Faith Network Television Media Enterprises, I identify with Jesus who advocated and motivated people to think differently about their lives. Jesus also instigated the thoughts about the role of God and how God affects people lives. As the late Dr. Martin Luther King Jr. said, **"A religion true to its nature must also be concerned about man's social conditions..."**⁸ This is what I live by and I will continue to use my influence through media to make a difference in the social conditions of humanity, helping to inspire and educate on knowing one's self receiving the identity with the Imago Dei.

⁸ Donald Chinula, Building King's Beloved Community (Cleveland, Ohio: United Church Press, 1997)

CHAPTER 3

RESEARCH QUESTIONS

Research Question 1

Biblical/Theological

What does the Bible say about who females of African descent are? What interpretation does that Bible give that relates to the identity of females of African descent? Are there females in the Bible that females of African descent can identify with, if yes whom, if no why not?

Research Question 2

Historical

What role has the Big Six Media Giants played in the lives of people of color? What traditional roles have females of African descent played in media and why? What is the history of media and how and/or what ways has it stereotypically predispose people of color?

Research Question 3

Psychological

What are the negative images of media that impact the psyche of people of color? Does racism have a direct as well as indirect impact on how media is perceived? How could positive images impact people of color and why is this a missing link to help promote the identity of people of color?

CHAPTER 4

PLAN OF IMPLEMENTATION

GOAL 1: To raise awareness among churches, non-profit organizations and New York City Housing residents about the need to provide positive programming for female of African descent.

STRATEGY 1: Develop focus groups of females of African descent that will study the impact of negative propaganda and images vs. positive stereotypes of images used in mainstream media.

STRATEGY 2: Conduct mentoring sessions, meetings and virtual training regarding this topic.

STRATEGY 3: Conduct a Conference that provides a biblical foundation on Imago Dei. Invite teams from churches and non-profits in New York City, Las Vegas and Nigeria Africa to participate: Divine Grace and Communion Ministry Int'l. Inc. (Lagos, Nigeria), (Dream In Motion (CA), New York City Housing Authority (NY) and

EVALUATION: A pre-test will be administered to determine participants' knowledge about the need to provide positive programming for female of African descent. A post-test will be administered, and the results will be analyzed to evaluate participants' new knowledge. At least 50% of participants will indicate that they gained knowledge and understanding about this topic area.

GOAL 2: Raise the consciousness about the Big Six Media Giants (conglomerates) who control 90% of what we see, read and hear.

STRATEGY 1: develop a power point presentation establishing these media conglomerates.

STRATEGY 2: Create Online Focus group for female of African descent to survey what they would like to see on mainstream media.

STRATEGY 3: Provide three (3) media training workshops about media conglomerates.

EVALUATION: At least 3 Site Team members will participate in the each of the training workshops helping to obtain 75% higher consciousness and a 50% feedback from the survey's expectation.

GOAL 3: Raise money to produce a sizzler to promote the television series of African descent both domestic and abroad about identifying with Imago Dei.

STRATEGY 1: Collaborating with community organizations and churches that will help fundraising efforts (have special awards for female of African descent at gala fundraiser)

STRATEGY 2: Interview three groups of 2 females of African descent, from churches and non-profit organizations about the media conglomerate's strategies to create programming.

STRATEGY 3: Prepare participants who will use their storytelling to provide information to make ready for production prepping of sizzler.

EVALUATION: 25% of the teams without the influence of media conglomerates will be represented. 75% of the teams with the influence of media will be represented. And at least 3 females of African descent story will be introduced in the sizzler.

CHAPTER 5

MINISTRIAL COMPETENCIES

The Process

After finally identifying my Site team, I gave them each a list of the ministerial competencies via email. Each cooperated to help me process my competencies. Helping to identify my strengths and weakness in order to move forward in this assignment. The 6 site team members consist of: *Floyd Carter Jr. (Flint Michigan), Albert Luis (Suffolk, NY), Dr. Cheryl Anthony (Brooklyn, NY), Deacon Barbara Bowman (Columbia, NC), Evangelist Dana Rose (Mt. Vernon, NY) and Rosemary Gomez (Bronx, NY). Standby Team Member was: Paul Koksvik (Newburgh, NY) but now is Lynn Spivey, (Bronx, NY)*

The process to select my Site Team was a very challenging and tedious assignment to say the least! Currently the six Site Team members on board are still on board (thank God!) and have been as helpful as possible. Albert Luis who is a finance man and works with radio station owners has been challenging me to think clearly about finances and how funding this project is very important and why funding this project should be considered mandatory! Barbara Bowman 75 years old is more traditional and continues to remind me in all that I do be sure to stick to the word of God and do not deviate. Dr. Cheryl Anthony, who specialty is mental health in the church, constantly reminds me to not forget those who have mental healthcare issues. Dana Rose is an

administrator on her day job but is a pastor with her husband and she will continue to help with the administrative tasks associated with my project and coordinator the monthly email updates with site team; Dana Rose also act as scheduler and schedules all conference calls. Floyd Carter, Jr. is the son of a Tuskegee Airman. Each of the Site Team members are unique and bring to the team a special quality and blend that I pray will continue to work together for the good of this project. Again, due to each team member's residency it requires a lot of patience for scheduling conference calls and oftentimes it may only be one-to-one. However, with digital technology electronic communication is also sufficed. We decided as a team that we would have monthly contact with each other to make sure that I continue to stay and be on track, as the Holy Spirit would continue to guide and instruct me along the way.

*Standby Site Team member: Lynn Spivey, Bronx, NY (Pres. of NAACP New York City Housing Authority Branch)

The following is the summary of the Site Team's assessments and also my competencies chosen for development.

Assessments

Theologian – The candidate exhibits an ongoing commitment in interpreting Gods infallible word to her students in Prayer Meditation and Surrender sessions held every Saturday. Also candidate provides a critical awareness of the ongoing nature of theological research and debate. She shall continue to advance in this area

Preacher – The candidate has a strong sounding voice and knows how to use the scriptures to convey a message that gives the listener hope. She expresses and explains the scriptures for those who are listening to understand. She uses effective communication styles and tools to inspire, inform and develop growth in our communities through interpreting the word of God. She has a unique style that captures her multi-cultured audiences.

As Worship Leader – Cynthia is effective and engaging during worship. She is very attentive to the Spirit and she has the ability to shepherd individuals into meaningful worship experiences. With greater opportunity to do so, she hopes to become more adept at using various art forms and sacred music within the liturgy.

As Prophetic Agent – She's passionate about social justice issues and very sensitive to the social location of those she serves. She has a keen ability to challenge ethical ideas and encourage individuals to become change agents in their community. She is able to do this in small groups as well as from the television studio through carefully crafted show topics.

As Leader - Cynthia is very strong, opinionate and creative leader who delegates effectively. The candidate has demonstrated the ability to inspire a team to be passionate about their vision and mission in the Kingdom of God. Her listening ability demonstrates to others that they are valuable and recognizes the urgency to develop leaders.

Religious Educator - Candidate displayed the ability to lead groups and organize leaders that make positive change in our communities

As counselor – Cynthia counseling always helps to lead to reconciliation between couples. She is very encouraging in helping relationship pertaining to God, self, and groups. When something is going on that a person is having mental breakdown she is encouraging to give hope and not give up. She is a motivator to help people to keep moving forward and is very supportive. Good listener and communicator.

The candidate shows excellent qualities in several areas, however more development needed in skilled communicating with individuals with problematic situations. Dealing with of the need to use a variety of conversational responses is essential depending on the needs of the counselee

As Pastor – She ministers well and strive to make sure people get the point of the message. Caring for the community and making visits to jails/prisons she speaks to those incarcerated, she is also very sensitive when she eulogizes.

As Spiritual Leader – A great spiritual leader in the community in which she resides. She has effectively lead spiritual retreats, national day of prayer and has operated in the capacity of spiritual leader to many fivefold ascension gifts ministries. As a spiritual leader she must help others identify key goals and use their talents to achieve those goals.

As she convey confidence in biblical teaching to prevail over challenges she experience in everyday life circumstances

As Ecumenist - The candidate has organized the national day of prayer observances in the City of Yonkers where local and state political leaders, clergy as well as local law enforcement agencies present. This special multi cultured day embraced all religions and collaborates making alliances with others.

As Evangelist – She gathers people together for services and meetings such as SASSY, Chosen Handmaidens and PMS. Maintains a high standard of beliefs, influences others to be committed to sharing the good news of the Gospel very straightforward and detailed in the scriptures. She conveys the infallible word of God to empower all audiences.

As Administrator – She Coordinates ideas and resources to achieve specific goals. Monitors and evaluates timelines against organizational missions. Seeks and uses others input about overall mission.

As Professional – She is good in business collaborating with other professionals and collectively accomplishing tasks that include bridging gaps, branding and marketing. In dealing with conflict she is straightforward and fair. Demonstrate positive attitude toward others and self. She does not manage time well and needs to improve. Suggested area of concern in dealing with constructive conflict can be

developed further. Understanding and appreciating various viewpoints involved in conflict can be key in resolution. Techniques such as negotiation or compromise can be considered in order to eliminate the problem that arise in conflict

Faith Rooted Community Organizer - Excellent! Actively promotes and supports community organizations. Prepares group meeting by identifying key issues of concern. Leads groups in the initial stages of outlining major issues in our cities

As Financial Management – As Cynthia embarks on this project she intends to pay particular attention to this area. She is capable of sound stewardship but she needs to familiarize herself with some of the hard skills in this area such as budgeting, tax laws and risk management. She also needs to learn how to include stipends for herself in the budgets she stewards.

As Technology/Social Media - she is utilizing social media and creatively produces and edits shows including video promotional by shooting video on green screen. She has excellent media qualifications and is a creative and innovative thinker. Influence ministries nationally through television. TFN inspires, educates, challenges and empowers audiences across the world through television.

The Two Competencies Chosen to Develop and of the two one directly connected to her project

As Leader – (to improve)

Goal: She should sharpen her leadership skills and then learn how to identify the various types of leaders and then prepare others how to be an effective leader.

Strategy: Acquire and read 15 books and watch 6 videos to develop a bibliography of about twenty resources specific to teaching females of African descent.

Evaluation: I will have read ten books and watched 3 videos and develop a fifteen-resource bibliography specific to teaching females of African descent.

As Technology Social Media Management (directly connected to project)

Goal: She needs to be familiarizing herself with the latest technology apps and virtual techniques used when working locally, with the West coast and aboard.

Strategy: Attend two workshops/webinars teaching the latest technology tools to use with when communicating with Africa and the West coast on this project.

Evaluation: She will attend two workshops and/or webinar and purchase one app (web base product).

CHAPTER 6

EVALUATION PROCESS

How will I define success in this demonstration project? What will transformation look like for the female of African descent participating in the program? One method of evaluation will be qualitative research. Since this project is one that desires to foster a change in the attitudes of female of African descent towards their identity and self-esteem – helping them to recognize and exemplify the image of God or the Imago Dei.

These evaluation models will contain the six steps to effective evaluation: focus; creating the evaluation design; data collection, and analysis.⁹ From the onset, focused pre and post tests will be given out during the awareness phase as stated in chapter 4 Plan of Implementation of activities. The evaluation process will also look at how the materials, events planned and structures created support the project goals. Impacts and results will be determined in relationship to the events and activities.

My Goal achievements, measurements and outcomes is definitely the heart of my evaluations and my Site Team will help me in developing other criteria for evaluations such as: surveys, focus groups, participation-observations, semi structured interviews, questionnaires, exit interviews and visual media: photographs & videos.

⁹ Kathleen A. Cahalan, *Projects That Matter: Successful Planning & Evaluation for Religious Organizations* (The Alban Institute, 2003).

APPENDIX 1: TIMELINE

Month	Task/Activity	Tools to Complete Task	Person Responsible
Feb/Mar 2017	Proposal Approved by Director	Two copies with various letters of attachments	Dr. Fields or Dr. Lundy
	Do Research for Goal 1 & 2	Library Research/ tips	Me
	Begin writing on #1Research Question	Bible	Me
April 2017	First Meeting with Advisor	Meet at NYTS, Copy of Demonstration Proposal	Me
	Continue Research for Goal 1	Library	Me
	Meet or Email Site Team	Get Google Hangout, use Skype or conf. call	Dana Rose
	Complete monthly report	Speak to advisor about what will be best	Me
	Send report to timekeeper		Dana Rose
	Follow up with Site Team meeting or email		Dana Rose
	Preparation / Goal 1	Contact Nigeria, Las Vegas and NYCHA (I Rise Network)	Me
May 2017	Goal 1 and 2 Writing	Email Site Team	Me
	Goal 1 Strategy 1 Implementation	Speak with LV, NY & Africa	Me
	Follow up Site Team (monthly)	Get Google Hangout, use Skype or conf. call	Dana Rose
	Meet with Advisor again	Email or Telephone	Me
June 2017	Writing	Competency	Me
	Goals 2 & 3 writing Goals 2 and 3 timeline Goal 1 Strategy 2 Implementation	Email copies to timekeeper; Schedule; assessment; set up sessions and meetings including virtual training Coordinate conference	Me Dana
July 2017	Monthly report to site team Review input from site team	Email Use feedback notes & work on issues from feedback	Me Dana Rose

	Goal 2 strategy 1 implementation Goal 2 Strategy 2 Implementation Goal 2 Strategy 3 Implementation	Use PowerPoint Consult Lynn Spivey Rochelle Baltimore & Rev. Abraham Prepare for Travel Coordinate conference	Me Me Me
	Monthly Report to site team	Email	Me
	Goal 4 writing plan Goal 4 timeline Goal 3	Email copies to timekeeper schedule; assessment; do research seek sponsors	Me
August 2017	Monthly report to site team Goal 3 Strategy 1 Implementation Goal 3 Strategy 2	Collaborate LV, NY & Africa on GoFund Request groups for interview: LV, NY Africa; Email copies to timekeeper	Me Dana Rose
Septem. 2017	Writing 1; Writing 2; Readers; meet with advisor; meet with site team; monthly report; TV Awards event	Materials from focus groups; research; video call, google hang out or Skype; email site team; Special fundraiser	Me Dana Rose Lynn Spivey
October 2017	Do research Writing; Research; meet with timekeeper; Monthly report; Goal 1 and 2	Competencies Assessment Draft Final	Me Dana Rose Me
Nov 2017	Evaluation; Monthly Report; meet Site team and advisor	Summations Email site team	Me Dana Rose
Dec 2017	Goal 3 Continue writing	Draft to readers	Lynn Spivey
Jan. 2018	Full Demonstration project Draft 1 Review with site team and advisor	Email Email site team	Me
Feb. 2018	Incorporate feedback Begin to Rewrite	Editor	Gladys Bart Williams
March 2018	Continue to rewrite Preliminary submissions	Update site team email	Me Dana Rose

APPENDIX 2: BUDGET

BUDGET ITEM	AMOUNT
OFFICE SUPPLIES	\$350.00
EQUIPMENT/CAMERA, PROJECTOR, LIGHTS, LENS, GREEN SCREEN, VIRTUAL STUDIO, CABLE CORDS, ETC.	\$3000.00
POSTAGE	\$100.00
BOOKS	\$500.00
PRINTING/COPIER	\$1000.00
PRODUCTION	\$2500.00
TRAVEL/MEALS/LODGING	\$2500.00
EDITOR	\$1500.00
MEALS	\$300.00
SITE TEAM MEETINGS	\$200.00
CONFERENCES/WORKSOPS	\$10,000.00
LOCAL TRAVEL	\$500.00
ADMINISTRATION	\$300.00
WESTERN UNION/MONEY GRAMS	\$500.00
TOTAL	\$25,050

Bibliography

- Afua, Queen. *Sacred Woman: A Guide to Healing the Feminine Body, Mind, and Spirit*. New York: One World, 2000.
- Agosto-Alzuru, Carolina, and Elizabeth Lester. "Everything We Do Is A Celebration of You!: Pleasant Company Constructs American Girlhood." *The Communication Review* 6, no. 1 (2003): 45-69.
http://www.tandfonline.com/doi/abs/10.1080/10714420309433#.UZGrkTzD_IU
(Accessed May 13, 2013).
- Alexander, Estrela Y. *Black Fire: One Hundred Years of Black Pentecostalism*. Downers Grove: InterVarsity Press, 2011.
- Alsup, Wendy Horger. *Practical Theology For Women: How Knowing God Makes A Difference In Our Daily Lives*. Wheaton: Crossway Books, 2008.
- Andrews, William L., Jarena Lee, Zilpha Elaw, and Julia A. J. Foote. *Sisters of the Spirit: Three Women of color's Autobiographies of the Nineteenth Century*. Bloomington: Indiana University Press, 1986.
- Angelou, Maya. *I Know Why the Caged Bird Sings*. New York: Random House, 1969.
- Angelou, Maya. *Letter to My Daughter*. New York: Random House, 2008.
- Asante, Molefi K.. *The Afrocentric Idea*. Philadelphia: Temple University Press, 1987.
- Ashbaucher, Reid A. *Made In the Image of God: Understanding the Nature of God and Mankind in a Changing World*. Innovo Publishing, 2011.
- Ashley, Lutz. <http://www.businessinsider.com>, June 14, 2012
- Baer, Hans A. *Black Church Ritual and Aesthetics*. Hattiesburg: University of Southern Mississippi, 1985.
- Bartlett, Katherine. "Only Girls Wear Barrettes: Dress and Appearance Standards, Community Norms and Workplace Equality." *Michigan Law Review* 92, no. 8 (1994): 2541-2582. www.jstor.org/stable/129002 (Accessed May 10, 2013).

- Beeke, Joel R. *Puritan Reformed Spirituality*. Grand Rapids: Reformation Heritage Books, 2004.
- Bethune, Mary McLeod, Audrey T. McCluskey, and Elaine M. Smith. *Mary McLeod Bethune: Building a Better World: Essays and Selected Documents*. Bloomington: Indiana University Press, 1999.
- Blatt, Jessica, and Cynthia Frenette. *The Teen Girl's Gotta-Have-It Guide to Embarrassing Moments: How to Survive Life's Cringe-worthy Situations!* New York: Watson-Guptill Publications, 2007.
- Bloem, Diane Brummel. *Growing Godly: A Woman's Workshop on Bible Women*. Grand Rapids: Lamplighter Books, 1983.
- Braendel, Shari. *Good Girls Don't Have to Dress Bad: A Style Guide for Every Woman*. Grand Rapids: Zondervan, 2010.
- Bresnahan, M., & Lee, C. (2011). Activating racial stereotypes on survivor: Cook Islands. *Howard Journal of Communications*, 22(1), 64-82
- Brown, Lyn Mikel. *Girlfighting: Betrayal and Rejection Among Girls*. New York: New York University Press, 2003.
- Brumberg, Joan Jacobs. *The Body Project: An Intimate History of American Girls*. New York: Random House, 1997.
- Buckingham, David, and Sara Bragg. *Young People, Sex and the Media: The Facts of Life?* Houndmills [England: Palgrave Macmillan, 2004.
- Buckingham, Jamie. *Daughter of Destiny*. Commemorative ed. Gainesville: Bridge-Logos, 1999.
- Bugbee, Bruce. *What You Do Best In the Body of Christ: Discover Your Spiritual Gifts, Personal Style, and God-given Passion*. Revised and expanded edition. Grand Rapids: Zondervan, 2005.
- Burrell, Tom. *Brainwashed Challenging the Myth of Black Inferiority*. Smiley Books, 2010.
- Butler, Anthea D. *Women in the Church of God in Christ: Making A Sanctified World*. University of North Carolina Press, 2007.
- Butler, Lee H. *Liberating Our Dignity, Saving Our Souls*. St. Louis: Chalice Press, 2006.
- Caldwell, Patricia. *The Puritan Conversion Narrative: The Beginnings of American*

- Expression*. Cambridge: Cambridge University Press, 1983.
- Canfield, Jack, Mark Victor Hansen, and Deborah Reber. *Chicken Soup For the Teenage Soul: The Real Deal: School, Cliques, Classes, Clubs, and More*. Deerfield Beach: Health Communications, 2005.
- Carlip, Hillary. *Girl Power*. New York: Warner Books, 1995.
- Carter, Wm. Lee. *It Happened To Me: A Teen's Guide to Overcoming Sexual Abuse*. Oakland: New Harbinger Publications, 2002.
- Chadwick, Dara. *You'd Be So Pretty If-- Teaching Our Daughters to Love Their Bodies-- Even When We Don't Love Our Own*. Cambridge: Da Capo Lifelong, 2009.
- Chapman, Gary D. *God Speaks Your Love Language: How to Feel and Reflect God's Love*. Chicago: Northfield, 2009.
- Chinula, Donald. *Building King's Beloved Community*. Ohio: United Church Press, 1997.
- Cindrich, Sharon, and Shannon Laskey. *A Smart Girl's Guide to Style: How to Have Fun with Fashion, Shop Smart, and Let Your Personal Style Shine Through*. Middleton: American Girl, 2010.
- Cline, Austin. "Agnosticism/Atheism."
About.<http://atheism.about.com/b/2006/05/12/when-a-woman-wears-pants.htm>.
<http://www.about.com> (Accessed May 14, 2013).
- Coburn, Mary Ellen. *Simply Stunning: Dressing From the Inside Out*. Little Rock: August House Pub, 1985.
- Colbert, James. *God Bless the Child*. New York: Atheneum, 1993.
- Collins, P. H. Mammies, matriarchs, and other controlling images. In E.C. Eze (Ed.), *African philosophy: An anthology* (pp. 346–354). Malden, MA: Blackwell. 1999
- Cone, James H. *The Spirituals and the Blues: An Interpretation*. Maryknoll: Orbis, 2004.
- Connell, Martin F. "Clothing the Body of Christ: An Inquiry About the Letters of Paul." *Worship* 85, no. 2 (2011): 128-146. <http://goo.gl/> (Accessed May 21, 2013).
- Cooper, Olivia Precious. *The Invisible Image: God's Makeover of the Heart*. IAP Publishing, 2013.
- Corbin, Barry. *Unleashing the Potential of the Teenage Brain: 10 Powerful Ideas*. Thousand Oaks: Corwin Press, 2008.

- Corrigan, Peter. *The Dressed Society: Clothing, the Body and Some Meanings of the World*. London: SAGE Publications, 2008.
- Cumming, Valerie, C., Willett Cunningham, Phillis Cunningham, and Charles Rely Beard. *The Dictionary of Fashion History*. Oxford: Berg, 2010.
- Darter, Sarah L. "Response to "Does Feminist Theology Liberate"." *Foundations* 19 (1976): 50-52. <http://tinyurl.com/nvcssrb> (Accessed May 21, 2013).
- Davis, Angela Y. *Women Race & Class*. Random House: 1981
- Deggans, E. *Race baiter: How the media wields dangerous words to divide a nation*. New York, NY: Palgrave Macmillan, 2012.
- DeMoss, Nancy Leigh, and Dannah Gresh. *Lies Young Women Believe*. Chicago: Moody Publishers, 2008.
- DelCampo, Robert Louis, and Diana S. DelCampo. *Taking Sides: Clashing Views on Controversial Issues in Childhood and Society*. 5th ed. Guilford: McGraw-Hill/Dushkin, 2004.
- DiMarco, Hayley. *Devotions for the God Girl: A 365-Day Journey*. Grand Rapids: Revell/Hungry Planet, 2010.
- _____, Hayley, and Michael. *Over It: Letting God Get You Past Life's Hurts*. Grand Rapids: Revell/Hungry Planet, 2011.
- Dints, Linda and Liesbet van Zoonen, "Headscarves and Porno-Chic: Disciplining Girls Bodies in the European Multicultural Society." *The European Journal of Women's Studies* 13, no. 2 (2006): 103-117. <http://ejw.sagepub.com>. (Accessed May 10, 2013).
- Douglas, Kelly Brown. *Sexuality and the Black Church: A Womanist Perspective*. Maryknoll: Orbis Books, 1999.
- Douglas, Molly, Loy Walton, Rosalind Stark, Cleo Zupke, Juanita Mondello, David Neeley, and Susan Volk. *Girl Talk: Teen: A Guide to Beauty, Fashion & Health*. Rev. ed. Washington, D.C.: Acropolis Books, 1981.
- Dubrofsky, R.E. (2009). Fallen women on reality TV: A pornography of emotion. *Feminist Media Studies*, 9(3). 353-368.
- Duke, Randolph. *The Look: A Guide to Dressing From the Inside Out*. New York: Clarkson Potter/Publishers, 2006.

- Durfield, Richard C., and Renee Durfield. *Raising Pure Kids in an Impure World*. Minneapolis: Bethany House Pub., 2004.
- Eggins, S., and R. Iedema. 1997. "Difference without Diversity: Semantic Orientation and Ideology in Competing Women's Magazines." In: Wodak, Ruth (Ed.), *Gender and Discourse*. 165-196. London, England UK: Sage Publications
- Ellison, Edna. *Deeper Still: A Woman's Study to a Closer Walk With God*. Birmingham: New Hope Publishers, 2006.
- Erikson, Kai Theodor. *Wayward Puritans: A Study in the Sociology of Deviance*. New York [u.a.: John Wiley & Sons, 1966.
- Evans, Curtis, J. *The Burden of Black Religion*. Oxford University Press, 2008.
- Evert, Jason, and Christopher West. *Theology of Her Body: Discovering the Beauty and Mystery of Femininity; [and] Theology of His Body: Discovering the Strength & Mission of Masculinity*. West Chester: Ascension Press, 2009.
- Fairclough, Norman Volume: Conversationalization of Public Discourses and the Authority of the Consumer Chapter 15, page(s): 235, 2003
https://scholar.google.com/scholar?cluster=5828426942463041576&hl=en&as_sdt=0,33
- Fassler, David, and Lynne S. Dumas. *Help Me, I'm Sad: Recognizing, Treating, and Preventing Childhood and Adolescent Depression*. New York: Viking, 1997.
- Fletcher, Karen. *Sisters of Dust, Sisters of Spirit: Womanist Wordings on God and Creation*. Minneapolis: Fortress Press, 1998.
- Flunder, Yvette A. *Where the Edge Gathers: Building a Community of Radical Inclusion*. Cleveland: Pilgrim Press, 2005.
- Fornay, Alfred. *Born Beautiful: The African American Teenager's Complete Beauty Guide*. New York: John Wiley & Sons, 2002.
- Franco, Betsy, and Nina Nickles. *Things I Have to Tell You: Poems and Writings by Teenage Girls*. Cambridge: Candlewick Press, 2001.
- Freire, Paulo, 1921-1997. *Pedagogy Of the Oppressed*. New York :Continuum, 2000.
- Gandy, Debrena Jackson. *Sacred Pampering Principles: An African-American Woman's Guide to Self-Care and Inner Renewal*. NY: William Morrow and Co., 1997.
- Gaouette, T.M.. "Project Inspired - Inspiration and Life Advice for Christian Girls."
 Project Inspired - Inspiration and Life Advice for Christian Girls.

- <http://www.projectinspired.com> (Accessed May 14, 2013).
- George, Elizabeth. *A Young Woman After God's Own Heart*. Eugene: Harvest House Publishers, 2003.
- Gilkes, Cheryl. *If it Wasn't for the Women: Women of color's Experience and Womanist Culture in Church and Community*. Maryknoll: Orbis Books, 2001.
- Girl Power!*. Washington, D.C.: United States Department of Health and Human Services, 1998.
- Girl-up.org/learn/girl-rising.html. (Accessed June 20, 2013).
- Girls of Grace: Devotional and Bible Study Workbook*. West Monroe: Howard Pub Co., 2002.
- Gomes, Peter J. *The Scandalous Gospel of Jesus: What's So Good About the Good News?* New York: HarperOne, 2007.
- Gorham, B.W. (1999) Stereotypes in the media: So what?. *Howard Journal of Communications*, 10(4), 229-247.
- Gorham, B. (2010). The social psychology of stereotypes: Implications for media a Audiences. In Lind, R. (Ed.), *Race, Gender and Media*. (p.p. 16-24). Boston, MA: Allyn & Bacon.
- Gray, Kenneth C. *Getting Real: Helping Teens Find Their Future*. 2nd ed. Thousand Oaks: Corwin Press, 2009.
- Greeley, Andrew. "The Spiritual Life of Teens in America," study finds that the Catholic Church does a poor job of attending to its youth. (SOUL SEARCHING: THE RELIGIOUS AND SPIRITUAL LIVES OF AMERICAN TEENAGERS) (Book Review)." *National Catholic Reporter*, December 16, 2005, 2.
- Greene, Donna Margaret. *Growing Godly Women: A Christian Woman's Guide to Mentoring Teenage Girls*. Birmingham: New Hope Publishers, 2002.
- Gregory, Deborah. *Cheetah Girls*. New York: Jump at the Sun/Hyperion Books for Children, 2003.
- Griffin, Marie R. *God's Daughters Evangelical Women and the Power of Submission*. University of California Press, 1997.
- Gunn, Tim. *Tim Gunn's Fashion Bible: The Fascinating History of Everything in Your Closet*. New York: Gallery Books, 2012.

- Guy-Sheftall, B. The body politic: Black female sexuality and the nineteenth century Euro-American imagination. In Wallace-Sanders, K. (Ed.). *Skin Deep, Spirit Strong: The Black Female Body in American Culture*. (p.p. 13-35). Ann Arbor. University of Michigan Press 2002
- Hageman, Alice L. *Sexist Religion and Women in the Church; No More Silence!*. New York: Association Press, 1974.
- Hahn, Kimberly. *Legacy of Love: Biblical Wisdom for Parenting Teens and Young Adults*. Cincinnati: Servant Books, 2011.
- Hall, David D. *Puritans in the New World: A Critical Anthology*. Princeton: Princeton University Press, 2004.
- Handford, Elizabeth Rice. *Your Clothes Say it For You*. Murfreesboro: Sword of the Lord, 1976.
- Harrell, Keith D. *Attitude is Everything: 10 Life-changing Steps to Turning Attitude Into Action*. New York: Cliff Street Books, 2000.
- Hart, Kevin. *Bonhoeffer and Continental Thought: Cruciform Philosophy*. Bloomington: Indiana University Press, 2009.
- Hayes, Dr. Gail. "Afro Puffs and Ponytails, Inc."
<http://afropuffsandponytails.com/empowerment-of-african-american-young-girls-and-teen-girls/mirror-mirror-on-the-wall-a-lesson-on-sharing-and-caring/>.
<http://www.afropuffsandponytails.com> (Accessed May 14, 2013).
- Head-to-Soul Makeover Participant's Guide: Helping Teen Girls Become Real in a Fake World*. Youth Specialties, 2010.
- Hecht, Michael L., Ronald L. Jackson, and Sidney A. Ribeau. *African American Communication: Exploring Identity and Cultural*. 2nd ed. Mahwah: L. Erlbaum Associates, 2003.
- Hersch, J. Skin color, physical appearance, and perceived discriminatory treatment. *The Journal of Socio-Economics*, 40,671–678. 2011
- Heyman, Richard. *How to Say it To Teens: Talking About the Most Important Topics of Their Lives*. Paramus: Prentice Hall Press, 2001.
- Hinkelman, Lisa. *Girls Without Limits: Helping Girls Achieve Healthy Relationships, Academic Success, and Interpersonal Strength*. Thousand Oaks: Corwin/Sage Publications, 2013.
- Hinshaw, Stephen P., and Rachel Kranz. *The Triple Bind: Saving Our Teenage Girls*

- from Today's Pressures*. New York: Ballantine Books, 2009.
- Hinshaw, Stephen P., and Rachel Kranz. *The triple bind: saving our teenage girls from today's pressures*. New York: Ballantine Books, 2009.
- Ho, R., Get thee to the plastic surgeon! Real Housewives of Atlanta'recap, ep. four. Atlanta Journal Constitution. Retrieved from <http://blogs.ajc.com/radio-tv-talk/2010/10/25/get-thee-to-the-plastic-surgeon-real-housewives-of-atlanta-recap-ep-four/> 2010, October 25
- Hood, Robert E. *Must God Remain Greek?: Afro Cultures and God-talk*. Minneapolis: Fortress Press, 1990.
- Hooks, Bell. *Sisters of the Yam: Women of color and Self-Recovery*. Boston: South End Press, 1993.
- Hopkins, Dwight N., and Anthony B. Pinn. *Loving the Body: Black Religious Studies and the Erotic*. New York: Palgrave Macmillan, 2004.
- Hordern, William. "Heidegger: King Without Clothes." *Christian Century* 79, no. 49 (1962): 1482-1484.
- How Are Girls Doing in School - and Women Doing in Employment - Around the World?* Paris: OECD Publishing, 2012.
- Hummel, Patti M. *This is Now: A Girl-to-Girl Devotional for Teens*. Colorado Springs: Multnomah Publishers, 2006.
- Hunter, M. L. "if you're light you're alright": Light skin color as social capital for women of color. *Gender and Society*, 16(2), 175-193. 2002
- Hurston, Zora Neal. *The Sanctified Church*. New York: Marlowe & Company, 1981.
- "I'm No Jezebel: I'm Young, Gifted and Black: Identity Sexuality and Black Girls." *Psychology of Women Quarterly* 34 (2010): 273-285.
- Isherwood, Lisa. *Introducing Feminist Christologies*. Cleveland: Pilgrim Press: 2002.
- Izbicki, Thomas M. *De ore domini*. Kalamazoo: Medieval Int. Publications, 1989.
- Jackson, John G. *Christianity Before Christ*. New Jersey: American Atheist Press, 1985.
- Jamgochian, Jaime. "Modest is Hottest." Modest is Hottest. <http://www.modestishottest.com> (Accessed May 14, 2013).

Jeffrie, Sally. *The Girls' Book of Glamour: A Guide to Being a Goddess*. New York: Scholastic, Inc., 2009.

Johnson, Angela. *Bird*. New York: Dial Books, 2004.

Johnson, Debrah. *The African-American Teenagers Guide to Personal Growth, Health, Safety, Sex, and Survival: Living and Learning in the 21st Century*. Los Angeles: Amber Books, 2001.

Jones, T. Shades of brown: The law of skin color. *Duke Law Journal*, 49(6), 1487-1557. 2000

Kanazawa, S. (2011, May 15). Why are black women less physically attractive than other women. *The Scientific Fundamentalist* (PsychologyToday.com). Retrieved <http://www.humanbiologicaldiversity.com/articles/Kanazawa,%20Satoshi.%20%22Why%20Are%20Black%20Women%20Less%20Physically%20Attractive%20Than%20Other%20Women%3F%22%20Psychology%20Today,%20May%201,%202011.pdf>

Karp, Cheryl L., Traci L. Butler, and Sage C. Bergstrom. *Treatment Strategies for Abused Adolescents: From Victim to Survivor*. Thousand Oaks: Sage Publications, 1998.

Kehily, Mary Jane. *Understanding Youth: Perspectives, Identities and Practices*. London: SAGE Publications, 2007.

Kidd, Sue Monk. *The Secret Life of Bees*. New York: Viking, 2002.

Kitwana, Bakari. *The Hip Hop Generation: Young Blacks and the Crisis in African American Culture*. New York: Basic Civitas Books, 2002.

Konsmo, Erik M. *How the Pauline Spirit-Metaphors Express the Intangible Spirit's Tangible Presence in the Life of the Christian*. Ann Arbor: Proquest UMI Dissertation Publishing, 2008.

Kretsedemas, P. But she's not black! Viewer interpretations of angry black women on prime time TV. *Journal of African American Studies*, 14(2), 149-170 (2010)

Kyle, Sherry. *The Christian Girl's Guide to Style: Create the Most Stylish You Inside and Out*. San Diego: Legacy Press, 2010.

Laidler, Karen Joe, and Geoffrey Hunt. "Accomplishing Femininity Among Girls in the Gang." *The British Journal of Criminology* 41, no. 4 (2001): 656-678. <http://bjc.oxfordjournals.org/content/41/4/656.short> (Accessed May 10, 2013).

Lambert, Richard C. "Church Clothes." *First Things*. Je-Jl, no. 134 (2003): 13. <http://tinyurl.com/peotxaq>. (Accessed May 21, 2013).

- Lawrence, Robert J. "8 1/2--Gospel in Street Clothes." *Saint Luke's Journal of Theology* 8, no. 4 (1965): 46-49 <http://tinyurl.com/qyjrofg>. (Accessed May 21, 2013).
- Leary, Joy DeGruy. *Post-Traumatic Slave Syndrome: America's Legacy of Enduring Injury and Healing*. Milwaukee: Uptone Press, 2005.
- Leith, Shelley. *Head-to-Soul Makeover: Helping Teen Girls Become Real in a Fake World*. Grand Rapids: Youth Specialties, 2010.
- Lerner, Richard M. *America's Youth in Crisis: Challenges and Options for Programs and Policies*. Thousand Oaks: Sage Publications, 1995.
- Lewis, Mary C. *Herstory: Black Female Rites of Passage*. Chicago: African American Images, 1988.
- Lewis, Tamara, Richelle B. White, and Marilyn E. Thornton. *Daughters of Imani: A Christian Rites of Passage Program for African American Young Women*. Nashville: Abingdon Press, 2005.
- Lieblich, Amia, and Ruthellen Josselson. *Exploring Identity and Gender: The Narrative Study of Lives*. Thousand Oaks, Calif.: Sage, 1994.
- Lim, Paul Chang. *In Pursuit of Purity, Unity, and Liberty: Richard Baxter's Puritan Ecclesiology in Its Seventeenth-century Context*. Leiden: Brill, 2004.
- Lippmann, W. (1922). *Public opinion*. New York: Harcourt, Brace and Company.
- What?! Magazine*. Looking For the Light: The Stats Show That Most Teens Are Looking for Spiritual Satisfaction. February 1, 1996, 2.
- Lorde, Audre. *Sister Outsider: Essays and Speeches*. Trumansburg: Crossing Press, 1984.
- Mack, Cassandra. *Cool, Confident and Strong: 52 Power Moves for Girls*. New York: Authors Choice Press, 2007.
- Madaras, Lynda, Area Madaras, Simon Sullivan, and Jackie Aher. *The What's Happening to My Body? Book for Girls: A Growing-up Guide for Parents and Daughters*. 3rd ed. New York: Newmarket Press, 2000.
- Mahoney, Kellie. "Christian Teens." <http://christianteens.about.com/od/whatthebiblesaysabout/f/Appearance.htm>. <http://www.about.com> (Accessed May 14, 2013).
- Marchal, Joseph A. *Studying Paul's Letters: Contemporary Perspectives and Methods*. Minneapolis: Fortress Press, 2012.

Mendible, M. (2004). Humiliation, subjectivity, and reality TV. *Feminist Media Studies*, 4(3), 335-338.

McAllister, Matthew P. "Girls With a Passion for Fashion." *Journal of Children and Media* 1, no. 3 (2007): 244-258.
http://www.tandfonline.com/doi/full/10.1080/17482790701531870#.UZGqsTzD_IU (Accessed May 10, 2013).

McCall, Emmanuel L. *Black Church Life-Styles*. Nashville: Broadman Press, 1986.

McCarthy, Christine. "Sexy Clothing Marketed to Teens, Tweens and Little Girls | KUTV.com." Utah News, Utah Weather, Utah Sports, Traffic, Recipes, Utah Outdoors | KUTV.com. http://www.kutv.com/news/top-stories/stories/vid_4848.shtml (Accessed May 14, 2013).

McCray, Walter Arthur. *Black Young Adults: How to Reach Them, What to Teach Them*. 2nd ed. Chicago: Black Light Fellowship, 1992.

MacDonald, George, and Michael R. Phillips. *Discovering the Character of God*. Minneapolis: Bethany House Publishers, 1989.

Mean Chicks, Cliques, and Dirty Tricks: A Real Girl's Guide to Getting Through it All. Adams Media, 2010.

Mendible, M. (2004). Humiliation, subjectivity, and reality TV. *Feminist Media Studies*, 4(3), 335-338.

Meyer, Joyce, and Todd Hafer. *Battlefield of the Mind for Teens: Winning the Battle in Your Mind*. New York: Warner Faith, 2006.

Miller, D. A. *Jane Austen, or, The Secret of Style*. Princeton: Princeton University Press, 2003.

Molinary, Rosie. *Hijas Americanas: Beauty, Body Image, and Growing Up Latina*. Emeryville: Seal Press, 2007.

Moore, Allen J. *Religious Education as Social Transformation*. Birmingham, AL: Religious Education Press, 1989

Moorti, Sujata. Color of Rape Gender and Race in Television Public Spheres, State University of New York Press, P. 208: 2002

Morgan, Jennifer L. *The William and Mary Quarterly* Vol. 54, No. 1, Constructing Race (Jan., 1997), pp. 167-192 Published by: [Omohundro Institute of Early American History and Culture](#)

Mueller, Walt. *Understanding Today's Youth Culture*. Wheaton: Tyndale, 1994.

Mysko, Claire. *Girls Inc. Presents You're Amazing! A No-Pressure Guide to Being Your Best Self*. Cincinnati: F+W Media, 2010.

Nakkula, Michael J., and Eric Toshalis. *Understanding Youth: Adolescent Development for Educators*. Cambridge: Harvard Education Press, 2006.

Nava, Mica. *Changing Cultures, Feminism, Youth and Consumerism*. London: Sage, 1992.

Nayak, Anoop. *Race, Place and Globalization: Youth Cultures in a Changing World*. Oxford: Berg, 2003.

Nelson, James B. *Body Theology*. Louisville: Westminster/John Knox, 1992.

New Revised Standard Version, Genesis Chapter 1:27: Harper Collins, 1991.

Notrop and Lieber, Temple and Carol M. "The Good, The Bad and The Beautiful." *Journal of Children and Media* 4, no. 3 (2010): 265-282.
http://www.tandfonline.com/doi/full/10.1080/17482798.2010.496917#.UZGtujzD_IU (Accessed May 10, 2013).

Obama, Barack, and Loren Long. *Of Thee I Sing: A Letter to My Daughters*. New York: Alfred A. Knopf, 2010.

Omartian, Stormie. *The Power of a Praying Teen*. Eugene: Harvest House Publishers, 2005.

Oppliger, Patrice A. *Girls Gone Skank: The Sexualization of Girls in American Culture*. Jefferson: McFarland & Co., 2008.

Palmer, Colin A. *Encyclopedia of African-American Culture and History the Black experience in the Americas*. 2nd ed. Detroit: Macmillan Reference USA, 2006.

Parker, Evelyn L.. *Trouble Don't Last Always: Emancipatory Hope Among African American Adolescents*. Cleveland: Pilgrim Press, 2003.

Perry, M.H. *Sister Citizen: Shame, Stereotypes and Black Women in America*. New Haven, CT: Yale University Press. 2011

- Pinn, Anthony B. *Black Religion and Aesthetics: Religious Thought and Life in Africa and the African Diaspora*. New York: Palgrave Macmillan, 2009.
- Pinn, Anthony B. *Embodiment and the New Shape of Black Theological Thought*. New York: New York University Press, 2010.
- Pipher, Mary Bray. *Reviving Ophelia: Saving the Selves of Adolescent Girls*. New York: Ballantine Books, 2001.
- Pozner, J. L. Ghetto bitches, China dolls and Cha Cha divas. In *Reality Bites Back: The Troubling Truth About Guilty Pleasure TV*. New York, NY: Seal Press, 2010.
- Price, Emmett George. *The Black church and Hip Hop Culture: Toward Bridging the Generational Divide*. Lanham: Scarecrow Press, 2012.
- Prosperi, Whitney. *Girls' Ministry 101: Ideas for Retreats, Small Groups, and Everyday Life with Teenage Girls*. Grand Rapids: Zondervan, 2006.
- Mission Network. "Pure Fashion: A Celebration of Style and Virtue." Pure Fashion Â» A Celebration of Style and Virtue. <http://www.purefashion.com> (Accessed May 14, 2013).
- Raby, Rebecca. "Tank Tops Are OK But I Don't Want to See Her Thong." *Brock University Youth and Society* 41, no. 3 (2010): 333-356. www.yas.sagepub.com/content/41 (Accessed May 10, 2013).
- Rae, Tina, and Lorna Nelson. *Developing Emotional Literacy with Teenage Girls: Building Confidence, Self-esteem and Self-respect*. London: Lucky Duck, 2005.
- Rawson, Jen. *Living As a Young Woman of God*. Grand Rapids: Zondervan, 2008.
- Riggs, Marcia. *Can I get a Witness?: Prophetic Religious Voices of African American Women: An Anthology*. Maryknoll: Orbis Books, 1997.
- Robinson, John A. T. *The Body: A Study in Pauline Theology*. London: SCM, 1952.
- Rogers, Jazmine Denise. "MadameNoire | Women of color's Lifestyle Guide | Black Hair | Black Love." <http://madamenoire.com/185742/the-truth-about-low-self-esteem-and-how-we-can-help-our-daughters-overcome-it/>. <http://www.madamenoire.com> (Accessed May 14, 2013).
- _____. "Confessions of a Church Girl: What Should Matter in Church, the Heart or the Hemline of Your Skirt?". <http://madamenoire.com> (Accessed April 21, 2013).
- Runyon, Theodore. *Sanctification & Liberation*. Nashville: Abingdon, 1981.

- Russell, Diana E. H., and Rebecca Morris Bolen. *The Epidemic of Rape and Child Sexual Abuse in the United States*. Thousand Oaks: Sage Publications, 2000.
- Russell, Lettie M. *Church in the Round: Feminist Interpretation of the Church*. Westminster: J Knox Press, 1993.
- Schmidt, Leigh Eric. "A Church-going People Are A Dress-loving People: Clothes, Communication, And Religious Culture In Early America." *Church History* 58, no. 01 (1989): 36.
- Schrum, Kelly. *Some Wore Bobby Sox: The Emergence of Teenage Girls' Culture, 1920-1945*. New York: Palgrave Macmillan, 2004.
- Schwab, Christine. *The Grown-up Girl's Guide to Style: A Maintenance Bible for Fashion, Beauty, and More*. New York: Regan, 2006.
- Sears, Djanet. *The Adventures of a Black Girl in Search of God*. Toronto: Playwrights Canada Press, 2003.
- Shalit, Wendy. *A Return to Modesty: Discovering the Lost Virtue*. New York: Free Press, 1999.
- Shaw, Bernard. *The Adventures of the Black Girl in Her Search for God*. New York: Dodd, Mead & Co., 1933.
- Shiraz, Yasmin. *The Blueprint for My Girls: Life Lessons for Today's Young Women*. Alexandria: Rolling Hills Press, 2002.
- _____. *The Blueprint for My Girls: How to Build a Life Full of Courage, Determination, & Self-love*. New York: Simon & Schuster, 2004.
- _____. *The Blueprint for My Girls: Expressions of Encouragement, Empowerment, and Esteem*. New York: Simon & Schuster, 2004.
- Sims, Yvonne D. *Women of Blaxploitation: How the Black Action Film Heroine Changed American Popular Culture*. North Carolina: Macfarland & Co. Publishers, 2006.
- Silvious, Jan. *Smart Girls Think Twice: Making Wise Choices When It Counts*. Nashville: Thomas Nelson, 2007.
- Singer, Marilyn. *Stay True: Short Stories for Strong Girls*. New York: Scholastic Press, 1998.
- Smith, Erika W. "Vogue Documentary To Show The Difference Between Fashion And Reality; Will It Help Teens Self-Esteem?: Fashion News: Fashion & Style." Fashion & Style. <http://www.fashionnstyle.com/articles/6764/20130508/vogue->

[documentary-show-difference-between-fashion-reality-will-help-teens-self-esteem.htm](#). (Accessed May 14, 2013).

- Smith, Theophus Harold. *Conjuring Culture: Biblical Formations of Black America*. New York: Oxford University Press, 1994.
- Snyder, Pamela E. *A Life Styled by God: A Women's Workshop on Spiritual Discipline for Weight Control*. Grand Rapids: Zondervan Pub. House, 1985.
- Sternheimer, Karen. *It's Not the Media: The Truth About Pop Culture's Influence on Children*. Boulder: Westview Press, 2003.
- Stephens, Randall J. *The Fire Spreads: Holiness and Pentecostalism In the American South*. Boston: Harvard University Press, 2008.
- Sullivan, Jacqueline. *Girls to Pearls: A Young Woman's Guide to Living Life Freely, Loving God Naturally, and Surviving Puberty Successfully*. St.Louis: J. Sullivan, 2007.
- Terrell, Kellee. "Smart + Strong: Building Self Esteem in Young Black Girls." *Real Health Your Guide to Black Wellness*, March 4, 2009.
http://www.realhealthmag.com/articles/Dove_selfesteem_survey_1936_16222.shtml. (Accessed May 14, 2013).
- Thimmesh, Catherine, and Melissa Sweet. *Girls Think of Everything: Stories of Ingenious Inventions by Women*. Boston: Houghton Mifflin, 2000.
- Thompson, M. "Learn something from this!" the problem of optional ethnicity on America's next top model. *Feminist Media Studies*, 10(3), 335-352. 2010
- Thompson, Sharon. *Going All the Way: Teenage Girls' Tales of Sex, Romance, and Pregnancy*. New York: Hill and Wang, 1995.
- Tillet, S. (2009). Black Girls in Paris: Sally Hemings, Sarah Baartman, and French Racial Dystopias. *Callaloo* 32(3), 934-954. Johns Hopkins University Press. Retrieved February 21, 2018, from Project MUSE database.
- Tissot, Abbigail May. *Characteristics of Appearance-Related Social Comparisons To Thin Ideal and Same-sex Peer Media by Adolescent Females With and Without Eating Disorders*. Kent: Kent State University, 2009.
- Tolman, Deborah L. *Dilemmas of Desire: Teenage Girls Talk About Sexuality*. Cambridge: Harvard University Press, 2002.
- Toon, Peter. *Puritans and Calvinism*. Swengel: Reiner Publications, 1973.

- Tozer, A.W. *The Knowledge of the Holy: The Attributes of God: Their Meaning in the Christian Life*. New York: HarperCollins, 1961.
- Tyree, T. (2011). African American stereotypes in reality television. *Howard Journal of Communications*. 22(4), 394-413.
- VanderMolen, Ronald J. "Providence as Mystery, Providence as Revelation: Puritan and Anglican Modifications of John Calvin's Doctrine of Providence." *Church History* 47, no. 1 (1978): 27-47. www.ebscohost.com (Accessed May 21, 2013).
- Vanzant, Iyanla. *Don't Give It Away!: A Workbook of Self-awareness and Self-affirmation for Young Women*. New York: Simon & Schuster, 1999.
- Viglione, J., Hannon, L. & DeFina, R. The impact of light skin on prison time for black female offenders. *The Social Science Journal*. 48,(1) 250–258. 2011
- Washington, Joseph R. *Puritan Race Virtue, Vice, and Values, 1620-1820: Original Calvinist True Believers' Enduring Faith and Ethics Race Claims (in emerging congregationalist, Presbyterian, and Baptist power denominations)*. New York: P. Lang, 1987.
- Wade, T. J., & Bielitz, S. The differential effect of skin color on attractiveness, personality evaluations, and perceived life success of African Americans. *Journal of Black Psychology*, 31(3), 215-236. 2005
- Watkins, Ralph C., and Jason A. Barr. *The Gospel Remix: Reaching the Hip Hop Generation*. Valley Forge: Judson Press, 2007.
- Whiting, T. Denean. *Pimps Up, Ho's Down: Hip Hop's Hold on Young Women of color*. New York: New York University Press, 2007.
- Willet, Rebekah. "What You Wear Tells A Lot About You." *Gender and Education* 20, no. 5 (2008): 421-434. www.tandfonline.com/doi/abs. (Accessed May 10, 2013).
- Williams, Terrie. *Stay Strong: Simple Life Lessons for Teens*. New York: Scholastic, 2001.
- Wimberly, Anne Streaty. *Keep it Real: Working With Today's Black Youth*. Nashville: Abingdon Press, 2005.
- Winans, CeCe, and Claudia Mair Burney. *Always Sisters: Becoming the Princess You Were Created To Be: Devotional and Guided Journal*. New York: Howard Books, 2007.
- Winner, Lauren F. *Girl Meets God: On the Path To A Spiritual Life*. Chapel Hill:

Algonquin Books of Chapel Hill, 2002.

Appendix B Workshop Responses

The following are sample responses from participants located in 3 demographical locations: Nigeria, Las Vegas and New York City – Each completed the 3 Workshops and 2 Mentoring Sessions. I was the facilitator. A DVD will be provided of each recording to be attached to the final copy of this dissertation.

FEMALE, AGE 49, New York City Resident

1. What are some of the stereotypes of women of Afrikan descent portrayed in reality shows?

Jezebel/Sapphire - hyper-sexualized

Magical Black Woman -- older woman with sage wisdom for everyone all the time

Jemima/Mammy- tireless caretaker

2. Do you agree that media controls and programs the way we think? If yes, why? If no, why not?

Media specializes in social psychology and directing the urges and appetites of consumers in the US. Television programming was designed to sell; in a capitalistic society selling is a necessary evil in order to keep the machine running.

3. Are the images of the women of Afrikan descent damaged by their portrayal on reality TV?

The images of women of Afrikan descent are damaged by 2-dimensional portrayals that limit story-telling to long held stereotypes; Only uninformed viewers hold fast to the stereotypes without challenging themselves and others to grow a deeper understanding of the experience(s) of Afrikan/American women.

4. If you were a TV/Film producer what kind of image would you create for women of Afrikan descent?

I would not limit portrayals to one kind of image---we are not a monolith. Instead, I would continue to mine diverse communities for the wealth of stories/characters/images that have yet to be explored.

5. In what ways has "black face" (Jim Crow) affected people of Afrikan descent?

People of Afrikan descent have internalized racist imagery and been deeply scarred by perceptions others hold of us. The internalization has wounded us to the point of self-loathing, which plays out in a number of harmful ways. We "hate" anyone who behaves

in ways that affirm the stereotypes (i.e., ...she is so ghetto, why they actin' so loud...etc.); we hate ourselves when we have assimilated so much that we have forgotten the pure pleasure of being ourselves in mixed company.

6. What is offensive to you about the cartoons in the video emails? I'm offended by several things in the cartoons: the images of an entire town of caricatured black/brown people cast as laziest, the misappropriation of white "Andrew Sisters" voices over jazz syncopation, the light-skinned brown woman cast a Jezebel/Sapphire who oozes sexuality and is the solution to "laziness."

7. What does it mean to have positive portrayals of women of Afrikan descent to you? Positive portrayal of women of Afrikan descent includes depicting the full spectrum of our lived realities and aspirational realities---regular "colored" girls/women grappling with the messiness of daily life and Black girls/women who run the world.

MEDIA WORKSHOP

#1: https://tfapp.talkfusion.com/fusion2/view_hd.asp?NDQ3Nzk2Mg==_43620960

I watched with deep disappointment Stacy Dash's comments in her FOX & Friends interview as reviewed by Whoopi Goldberg, et al on The View. Dash's comments resonate as an indictment against black entertainers affiliated with BET. She places an unfair burden on the historically dispossessed, disenfranchised, and under-represented to forego exercising the power of telling their/ our own stories and celebrating those stories in a way unique to our own experiences. Further, Dash suggests that the responsibility of integrating media output rests on the very ones who have been ostracized and victimized by the perpetuation of stereotypical media images. Her suggestion that "we have to make up our minds...we can't have it both ways" is absurd. Niche programming was necessitated by the vacuum of authentic black/brown voices telling our own stories in a way that would resonate with black and brown communities. Media programming that honors the slogan "for us, by us" supports a deeper truth that in America all voices are needed. In this multi-ethnic, multiracial, splintered, complex, richly textured America each person, each people group, carries a particular portion of the narrative. The subjects of each narrative must give voice to the essential telling of that narrative from their own perspective. We are not an American monolith. Dash's call for segregation or integration is a false dichotomy. There is room for telling all the stories of the American experience that don't have to include a whitewashed version for the American mythology. The realities of who we are as a nation make for better storytelling anyway.

MEDIA WORKSHOP

#2: https://tfapp.talkfusion.com/fusion2/view_hd.asp?NDQ3Nzk0NQ==_43620960

Ben Hook's call to action was inspirational! I was pleased to be reminded of the NAACP's historical roots of economic resistance and cultural protest. In some ways

Hook's call to boycott is manifested in ways young media mavens are creating opportunities for themselves to tell their own stories. In particular I think of Issa Rae's early work "The Misadventures of Awkward Black Girl" that was a limited release internet-based web series, and paved a nontraditional route for Rae's current notoriety with *Insecure*. Rae and others like her (Shonda, Spike, Tyler, Oprah, Ava, etc.) are responding to the pleas for "alternative images" described by Ben Vereen, Lou Gossett, and Diahann Carroll. The beauty is now people of color are media moguls as well and are creating more space for a variety of stories from the diaspora to be told. The danger is large networks still own a significant portion of the economic resources dictating which stories get told and how often.

MEDIA WORKSHOP

#3: https://tfapp.talkfusion.com/fusion2/view_hd.asp?NDQ3Nzk1Mw==_43620960

Watching these Warner Bro. Cartoons triggered feelings of both nostalgia and shame. These cartoons kept me company as a young girl growing up in a household where I was occasionally home alone, learning to fend for myself, learning about "blackness", being entertained by these images of types. Concurrently, deep feelings of shame and anger arise as I look at, digest, what the "others" thought of me/us, and how I began to think of me/us using the lens of the "others". The complexities of emotions also rob me of the joy of enjoying the musical soundtrack. I recognize the syncopated beats even though the voices singing don't belong to the music. The cartoons typify the long game of media to woo and manipulate our minds at the earliest possible ages.

MENTORING SESSION

#1: https://tfapp.talkfusion.com/fusion2/view_hd.asp?NDQ3Nzk4Mw==_43620960

The overview of Tom Burrell's book, "Brainwashed" puts skin on the idea that advertising has colluded with the capitalist against an entire group of people in order to stifle growth and perpetuate the myth of black inferiority; This session provides a balcony view; a macro level understanding of what is easily missed through passive-zoned out media consumption.

MENTORING SESSION

#2: https://tfapp.talkfusion.com/fusion2/view_hd.asp?NDQ3Nzk4OQ==_43620960

Great character analysis of Empire's Cookie and superb questions raised by the host of Race Solutions. Indeed, Cookie is a compilation of long held historical stereotypes of Black women. Not surprising that Fox, a network infamous for its "blame the victim" stance against Blacks living in under resourced urban contexts, is monetizing urban pathologies. Fox continues to release programming that bombards people of color with negative images of us.

FEMALE, AGE 75, New York City Resident

1. What are some of the stereotypes of women of Afrikan descent portrayed in reality shows? There are images of Black women and girls held over from the enslavement era that run through television like a fish through water. Yes, she remains mammy, fat fluffy happy and grinning. Does she look out for the children of Master and Missus and ignore her own is unclear save for the fact her own are portrayed as negligent, irresponsible, laid up on drugs, lazy and often subject to committing acts of violence with grave consequences. Black woman portrayed as welfare mother and or queen. Jezebel, Sapphire up in your face prostitute, hustler-gangster and as always, we yet have the very fair complexioned female dominating the stage. What is missing is the clear image of Sitting Sally rating the community out to the white power structure

2. Do you agree that media controls and programs the way we think? If yes, why? If no, why not? Unquestionably media manipulates and controls the way Africans in US think. Just spend a day walking through the community where you live. Start with food places what do you see? Black folk lined up including children from early morning till late night buying the latest fast food item. Close in and you will notice an unusual number of overweight children and adults. Keep walking and you will notice hair salons with all colored wigs usually with East Asian hair displayed in the window. Stay here just inside the door to watch what hair products are purchased along with an assortment of accessories worn by the “Women of Atlanta” and other movie stars or musicians. Come back on the streets and observe what is on the feet. Advertisers never had it so good, tennis, and socks of the athlete greats pass worn by all ages. Keep walking to a group of young men listen and observe the latest from the most negative section of the rap world. The toy store is ahead; drop in to observe mama and daddy and other family members picking up the latest toys or technology talking about how they saw it on television. Go home now because we could spend days observing the fallout from advertisers

3. Are the images of the women of Afrikan descent damaged by their portrayal on reality TV? Unfortunately, much of what is seen is observed as reality rather than fictional portrayals resulting in false perceptions of reality. Television and media images are not designed to provide lessons in peer education, community empowerment and economic development that are desperately needed by Africans in US. Instead what is perpetuated is the notions of self vs. community

4. If you were a TV/Film producer what kind of image would you create for women of Afrikan descent? There is space for recreating the truth through the history of African folklore, rural and urban myth as lived over the last 400 years; histories of struggles won and lost, and the reclaiming of the historic African Mother of race human in all her grand divinity through a vast array of artistic designs and manipulations.

5. In what ways has "black face" (Jim Crow) affected people of Afrikan descent? It has seriously weakened historic African moral and ethical standards. Our ancient philosophies of what it means to be human. African understanding of oneness has become overrun with capitalist idea of self-versus group. "I am because we are because we are I am" has been tossed out the window. What emerges is a concept that places very little value on family as a community unit in favor of me, myself and I. This thinking tossed black businesses that held the Black community together up to 1965 under the bus. What is worse the Black church that regulated community life in both secular and sacred zones replaced historic African spirituals and gospels filled with lessons for the living with a new sound void of the signifiers that kept Africans through all matter of dangers and challenges across centuries

6. What is offensive to you about the cartoons in the video emails? What is offensive to you about the cartoons in the video emails? I'm offended by several things in the cartoons: the images of an entire town of caricatured black/brown people cast as laziest, the misappropriation of white "Andrew Sisters" voices over jazz syncopation, the light-skinned brown woman cast a Jezebel/Sapphire who oozes sexuality and is the solution to "laziness."

7. What does it mean to have positive portrayals of women of Afrikan descent to you? Positive portrays is the first step towards healing the African woman and girl from the down trodden path of the last Four hundred and forty-seven years (Spanish slavery East coast 1560 to British 1619) to a place where she can once more stand on secure footing for the great fight back. Today there are more African women in college in the US than any other group. It is ironic that one of the targets of the national budget being proposed in Congress is the elimination of those financial areas of student aid that allowed for this phenomenon. On the other end of this spectrum is the immediate war on Black girls from Kindergarten through high school forcing them out of school for disciplinary issues including the way they wear their hair. It is imperative that the full composite stories filled with truth of the African girl-woman experience in US and world community fills television, movie theaters and all media technology.

8. If you saw the movie of "Avatar" what did you think about it? Avatar was truly well produced and dramatized. I could not help but keep thinking of it as a weak and anemic walk through Fanon's work, *The Wretched of the Earth*. A full and near complete bastardization of Fanon's portrayal of the Algerian and African experience. Environment is the upside of this movie, I strongly applaud. On the backside, the racism slaps you in the face but like most well produced works the quality keeps you from knocking it completely to the trash zone

MEDIA WORKSHOP

#1: https://tfapp.talkfusion.com/fusion2/view_hd.asp?NDQ3Nzk2Mg==_43620960

This truly well written and thought through response to Media Workshop #1. The writer presents the essence of great historic thinkers on the colonization and forced imprisonment and programming of any people; most notably the African in the US imperial experience. Dr. William E. B. DuBois in his work, *The Souls of Black Folks* takes the reader deep into the shaping of the mind of the enslaved African community in the USA creating a foundation for the negative way in which the African in the US portray themselves through the eyes of the enslaver and colonizer community. His work substantiates more modern writers Frantz Fanon, *The Wretched of the Earth*, *Black Skin White Mask* and Albert Memmi's *Portraits of the Colonizer and the Colonized*. In each the colonized enslaved and oppressed sees themselves (their enforced colonizer created world) through the eyes of the oppressor. Memmi demonstrates with much clarity that it is the planned objective of the colonizer to paint the way in which the enslaved colonized sees the colonizer and his/herself. What is missing in this well-developed analysis is the fact that the African in the USA fought back day one as clearly pointed out in African cultural tradition of music, dance, art, uprisings and the adopted Christian religion: "Da is no hiding place down da. Run to de rock to hide my face, rock cry out no hiding place... rock cry out I'm burning too want to go to heaven just like you. Da's no hiding place down da." The African in USA created theater representation and image of self and the other from the beginning with professional theater house in New York by 1825. Actors played authentic African roles as well as European characters. The African in the US has lost much but what remains as stated by the writer is the opportunity to demand the space to be included 'telling all the stories of the American experience that don't have to include a white-washed version for the American mythology'

MEDIA WORKSHOP

#2: https://tfapp.talkfusion.com/fusion2/view_hd.asp?NDQ3Nzk0NQ==_43620960

Let's take this one step further. NAACP begun these fight backs late 1940's early 1950's with some disagreements from the professional African arts community who wanted the world to understand that 'playing a maid brought substantially more pay than being one.' These are words of the great actress Claudia McNeil from *Raisin in the Sun* and more. What remains is the opportunity for a dual movement; such a movement must honestly embrace the fact that 80 percent of TV watchers are African Descendants. Even though these are impoverished masses if channel zero is turned off it will have a phenomenal impact on the television industry a great part of whose financial backers are advertisers. Part two: Organizing the African masses will facilitate a drive to build for African businesses and entertainers the capital that increases opportunity for creating mass media

outlets and entertainment once more “about us, by us, for us, near us”. Lookout, “good news freedom is a coming and I don’t want to be left behind!”

MEDIA WORKSHOP

#3: https://tfapp.talkfusion.com/fusion2/view_hd.asp?NDQ3Nzk1Mw==_43620960

Once again, I agree with the writer that these cartoons created feelings of nostalgia but not shame. Probably growing up in an era and region that was distanced from this television phenomena created a divide that is seldom spoken of. Mississippi where I grew up was late with everything including television. Poverty meant few trips to the two local black theater houses. Money was best spent or as daddy would say, ‘a dollar earned is a dollar saved for better things’. As for as I was concerned the movies were another set of white folks attempts to make Negroes/Colored folk feel badly. Picking on Indians just meant that we Black children always knocked the white cowboys off. At 16 when I came home and found a television in the house I clung to it like molasses in the wintertime. There were no shows about or for Black folk. Neither did I expect any. When there was a Black entertainer or actor filling this rare void the whole of Negro/Colored communities quit everything and gathered around the box praying the antennae kept clear reception. Black Jackson, Mississippi longed for and finally did get control of one of the local television stations. This great day came when the first Black for Congressional candidate since Reconstruction was denied access to local television to expose his campaign. Medgar Evers, Mississippi State Field Secretary for NAACP, (I would join his staff as Special Assistant in 1962), called on Mrs. Eleanor Roosevelt to intervene. What a blessing! This great lady called on the FCC to use its regulatory powers to intervene. They did. The result was the first local Black face on television in the history of the industry in the State of Mississippi and the subsequent loss of licenses of the local television station. This created an opportunity to purchase the station and a local Black pharmacist did just that. Medgar Evers got two birds with one righteous stone thanks to Mrs. Roosevelt for whom it is noted as her last great contribution to humanity

MENTORING SESSION

#1: https://tfapp.talkfusion.com/fusion2/view_hd.asp?NDQ3Nzk4Mw==_43620960

Burrell’s book affirms what is in our faces daily on an off television; the African descendant in the US lives amidst a powerful structural violence that covers every realm of our lives from low birth weight babies to handcuffed five years olds in elementary schools all because Africans in US are a lower caste than the former European colonizers-oppressors. Advertising, news media create the image of African people in US having created and continuing to perpetuate the underdeveloped conditions and parameters of our lives. From Moynihan to the 160 plus laws that enforce our criminalization, the Africans condition is a creation of self-neglect and destruction.

MENTORING SESSION

#2: https://tfapp.talkfusion.com/fusion2/view_hd.asp?NDQ3Nzk4OQ==_43620960

Cookie is certainly a stereotype of Black woman-mama as lewd, crude, loud, violent and often overbearing. On the other hand, she is a caring mother and grandmother who are willing to sacrifice all for her family. Nothing is more disturbing than that as a young woman Cookie willingly sacrifices herself to build her husband's career. Please be careful to understand that Cookie sees spending a life behind bars for a crime she did not commit as a sacrifice for protecting the building of a family business all be it in her husband's name and image. She is portrayed as the glue that holds the family together through a willingness to sacrifice all

FEMALE, AGE 28, NIGERIA AFRICA RESIDENT

MEDIA WORKSHOP

#1: https://tfapp.talkfusion.com/fusion2/view_hd.asp?NDQ3Nzk2Mg==_43620960

I watched the Fox and friends interview of Stacy Dash by Whoopi Goldberg .et al. Stacy's comment "if we don't want segregation there should not be a BET or Black History month" I think she realized the ugly roles they make the Black's play and she is not happy about it and feels the best way to stop it is to do away with BET according to Sunny Hosting, Stacy played a recalling role in BET now realizing that she had given up her value and dignity for some dollars when she doesn't really know what stereotype means. It is not about scraping BET but to make sure steps are taking to portray the African American people as decent people. According to Linda, talking about Stacy's comment on black history month it is good that our history is remembered and celebrated but in a positive manner. Sara Haines brother not liking the image he saw on the screen was because the image portrayed about blacks was not pleasant to the eyes, if the media presenters could begin to portray the positive life of the blacks, this segregation will be cut off though affording to Joy they are making their money but not to be used to dent the blacks.

MEDIA WORKSHOP

#2: https://tfapp.talkfusion.com/fusion2/view_hd.asp?NDQ3Nzk0NQ==_43620960

Ben Hooks is motivational in his call for protest that the blacks should not keep quiet until their voices are heard he wants the Black's to make the White's treat them with respect, the black man and the white woman singing, it is noted that the black man did not move it was the white lady who move to the man because he has been made to believe that he is inferior they were only made to play the slave from 1916 to 1965 even Julia who was the middle class black still she was segregated, the Boss was disappointed seeing her as black, even up to the little white boy telling the black boy your mother is color but surprisingly the black boy was proud to say I am color too. Lots of negative

images that was sent to the youths need to be changed by the people of colors who are working in the media even though the large networks own by the whites still has a significant part of the economic resources determining what should be shown on the TV. Alvin Childress and Nick Stewart want the positive portrayal of the blacks to be shown on the TV. According to them in 1966 CBS refused to show films with list of blacks except it is acted with the whites and these blacks acts as slaves.

MEDIA WORKSHOP

#3: https://tfapp.talkfusion.com/fusion2/view_hd.asp?NDQ3Nzk1Mw==_43620960

In this cartoon video of ethnic notion you see that the blacks are presented as inferior and ugly looking creatures that are no good match for the whites that is why the little white girl told the older slave woman that she does not know how to wash. In the Uncle Tom's Cabin the blacks are presented as hungry looking and haggard frustrated people. The images that are shown are not good portrayer's of the people of color. Barbara Christian said the blacks were presented that way to make them see themselves as inferior to the whites.

MENTORING SESSION

#1: https://tfapp.talkfusion.com/fusion2/view_hd.asp?NDQ3Nzk4Mw==_43620960

The review of Tom Burrell's book titled "Brainwashed" is to let the black realize that what the whites made them to see or feel about themselves is not the reality because they make it look as if the blacks are not humans, they are inferior and not as good as the whites in his 320 pages book. He believes the black are still carrying the images which the whites made them represent, he said the Blacks are not performing in the area of education and are still in the top of the bad list, immorality hernoside and making jokes about their paternity. He believes the black responds positively to the negative image portrayed by the white, thus the need for his book to be reviewed and passed to the youths, in order to create a positive awareness.

MENTORING SESSION

#2: https://tfapp.talkfusion.com/fusion2/view_hd.asp?NDQ3Nzk4OQ==_43620960

Jezebel (mammy) is portrayed as sexy and aggressive and always demanding for sex and they make it looks as if African ladies dress to expose their bodies. Sapphire presented the black women as nagging wife as in sapphire they make the black women look unhappy (mammy old and dark skinned). Francиска Ramsey gives a highlight of how the blacks are being presented in the 19th century. (Cookie went to jail to find her main dream). All these are the cause of the stereotype.

Thank yours in Christ

Appendix C Shaming Images



Figure 1 Les Curieux in Extase (Sarah Baatman)¹⁹²



Figure 2 Three Young White Men and a Black Woman¹⁹³

¹⁹² Louis François Charon, "Les Curieux in Extase," hand colored print-(London: British Museum, 1815) ;

Modern spin on old story

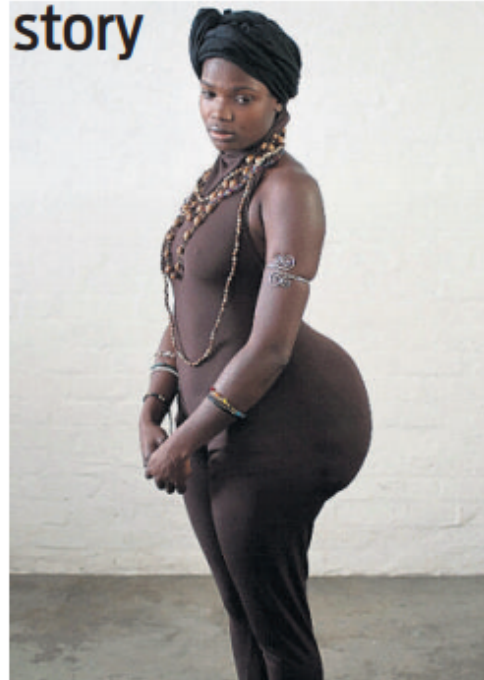
Exhibit S, Ode to Saartjie Baartman by a black South African woman is a poetic performance piece inspired by misrepresentation, art and the story of a young woman.

Born exactly 200 years before Thola Antamu in 1789, Saartjie Baartman was a Khoikhoi woman from the Eastern Cape.

Antamu says: "She lived to be only 24 after a life of seemingly never-ending struggle and lies. Like me she was also orphaned as a child. She was bought as a showpiece by an Englishman and smuggled to England never to set foot on her home soil again. She was supposedly well treated, paid, housed and respected by her 'owners.' This is her story fused with mine and told through speech, skin and movement."

Antamu is a professional dancer, singer and actress specialising in poetry and movement as a mode of creating exhibitionist theatre.

After graduating from The Cape Academy of Performing Arts, Antamu subsequently travelled internationally and was commissioned to create and perform her piece *My Confessions* at JW3 in London. She also trained and performed with the Artful Badger immersive theatre company in *Flood* at London's feted The Vaults Festival. In her powerful new solo production, *Exhibit S, Ode to Saartjie Baartman by a black South African Woman*, Antamu uses a culmination of her extensive training and techniques, South African history, everyday news, femininity and blackness to evoke pertinent con-



POETRY: Thola Antamu opens conversations and empowers women in her poetic performance *Exhibit S, Ode to Saartjie Baartman by a black South African woman*. **PHOTO:** SUPPLIED

versations and empower women.

Running at Alexander Upstairs Theatre from Monday 15 to Wednesday 17 December, tickets are R70 at the door or R60 if bought online at shows.alexanderbar.co.za. Contact (021) 300 1652 for more information.

194

Figure 3 Exhibit S, Ode to Saartjie Baatman

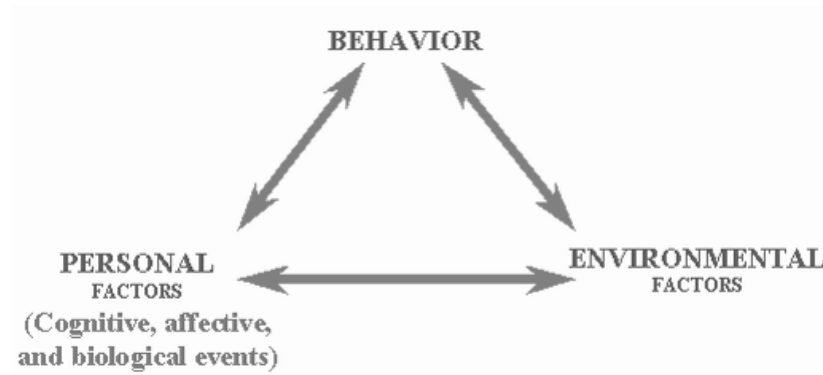
¹⁹³ Christiaan Van Couwenbergh, *Three Young White Men and a Black Woman* (Strasbourg: Musée des Beaux-Arts, 1632).

¹⁹⁴ "Modern Spin on an Old Story, *People's Post: Claremont, Rondeboch*, November 9, 2014, Entertainment., 13.

Appendix D Psychological Models

Pajares, Social Cognitive Model

Conceptual Model



Source: Pajares (2002). *Overview of social cognitive theory and of self-efficacy*. 12-8-04.

From <http://www.emory.edu/EDUCATION/mfp/eff.html>.

Figure 4 Social Cognitive Model

Brené Brown, Shame Resilience Theory

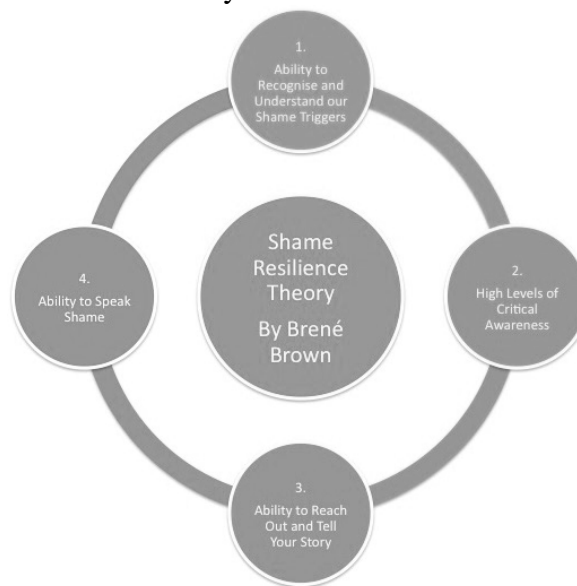


Figure 5 Shame Resilience Model

Brené Brown, Shame Resilience Theory (cont.)

Brown | Shame Resilience Theory: A Grounded Theory Study on Women and Shame

FIGURE 1. *The Shame Web.*

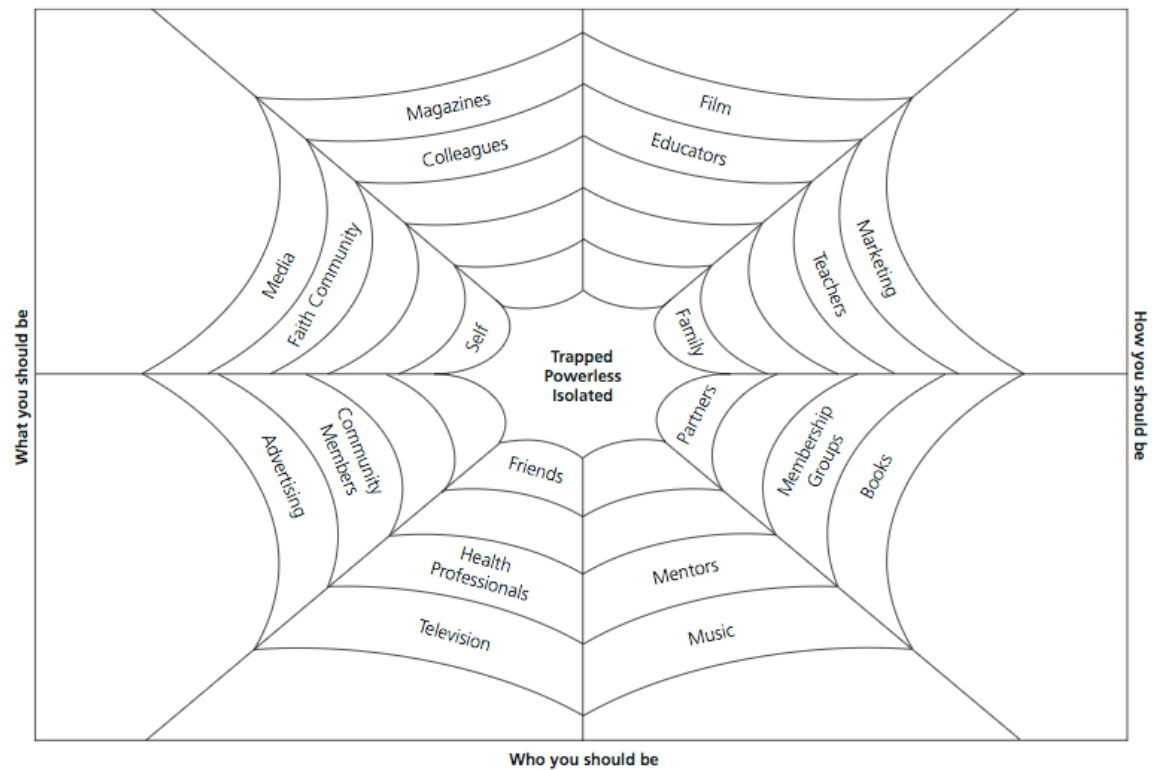
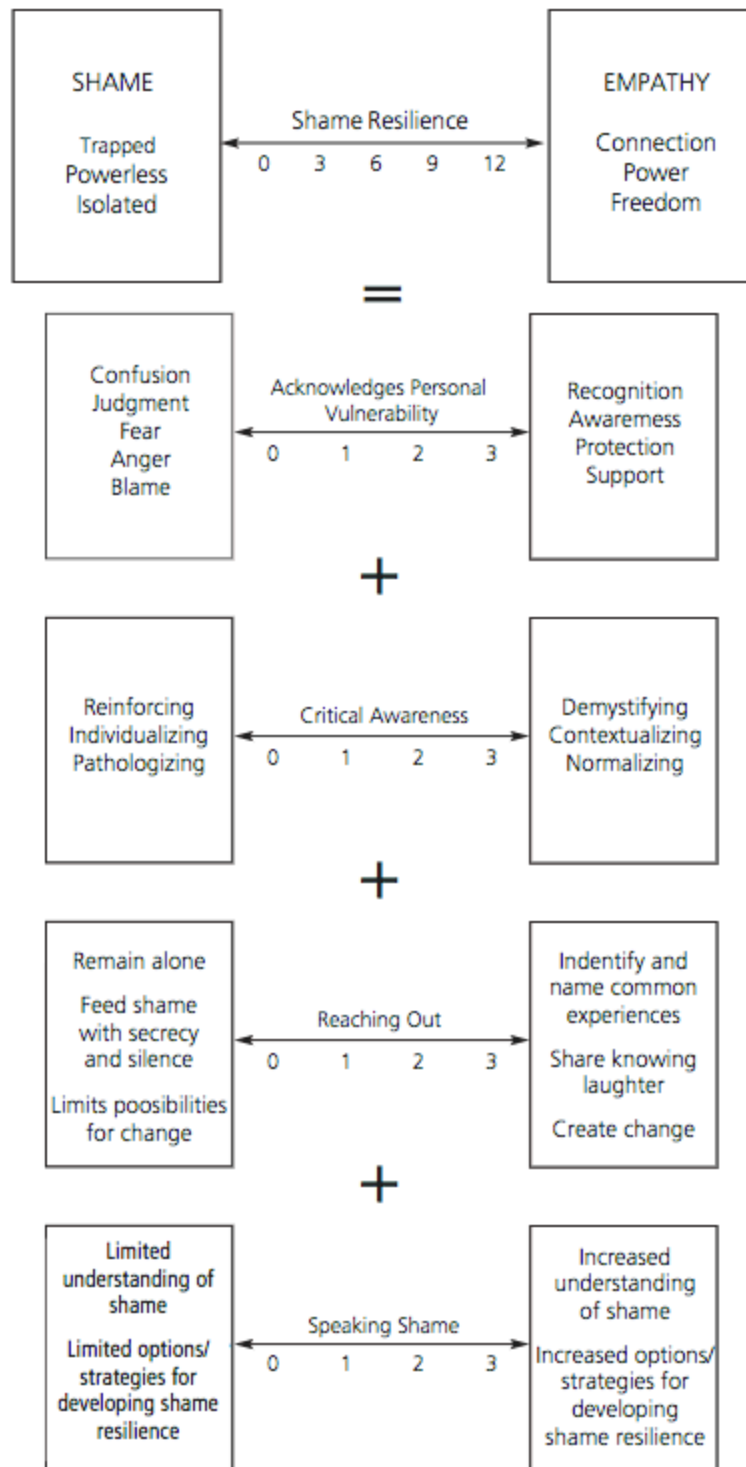


Figure 6 Web of Shame¹⁹⁵

¹⁹⁵ Images from Brené Brown, "Shame Resilience Theory: A Grounded Theory Study on Women and Shame," *Families in Society: The Journal of Contemporary Social Services* 87, no.1 (2006): 43-52, <https://pdfs.semanticscholar.org/818f/8d345731bec204c1d1b861cd3c469944354d.pdf> (accessed February 24, 2018).

FIGURE 2. *Shame Resilience Theory.*



Copyright©2004 by C. Brene' Brown

Figure 7 Shame/Empathy

Bibliography

- Ammerman, Nancy Tatom. *Studying Congregations*. Nashville, TN: Abingdon Press, 1998.
- Anthony, Michael. *Introducing Christian Education: Foundations for the Twenty-First Century*. Grand Rapids, MI: Baker Academic, 2001.
- Barth, Karl. *The Humanity of God*. Louisville: Westminster/John Knox Press, 1999.
- Berkhof, Louis. *History of Christian Doctrines*. Grand Rapids, MI: Baker, 1986.
- Bigsby, Christopher William Edgar. *The Second Black Renaissance: Essays in Black Literature*. Westport, CT: Praeger, 1980.
- Braxton, Joanne M. *Women of Color Writing Autobiography: A Tradition within a Tradition*. Philadelphia: Temple University Press, 1989.
- Bresnahan, M., and C. Lee. "Activating Racial Stereotypes on Survivor: Cook Islands." *Howard Journal of Communications* 22, no. 1 (2011): 64-82.
- Brooks, Richard R.W., and Haekyung Jeon-Slaughter. "Race, Income, and Perceptions of the US Court System." *Behavioral Sciences & the Law* 19, no. 2 (2001): 249-264.
- Brown, Brene. "Shame Resilience Theory Grounded Theory Study Women on Shame." *Families in Society: The Journal of Contemporary Social Services* 87, no. 1 (2006): 43-52.
- Burrell, Tom. *Brainwashed: Challenging the Myth of Black Inferiority*. New York: Smiley Books, 2010.
- Cahalan, Kathleen A. *Projects That Matter: Successful Planning & Evaluation for Religious Organizations*. Bethesda, MD: Alban Institute, 2003.
- Chinula, Donald. *Building King's Beloved Community*. Cleveland: United Church Press, 1997.
- Collins, Patricia Hill. "Mammies, Matriarchs, and Other Controlling Images." In *African Philosophy: An Anthology*. Edited by E. C. Eze, 346-354. Malden, MA: Blackwell, 1999.
- _____. "Black Feminist Thought as Oppositional Knowledge." *Departures in Critical Qualitative Research* 5, no. 3 (Fall 2016): 133-144.
- Cone, James. *A Black Theology of Liberation*. Maryknoll, NY: Orbis, 2013.
- Davis, Angela Y. *Women, Race & Class*. New York: Vintage, 1983.

- Deggans, E. *Race Baiter: How the Media Wields Dangerous Words to Divide a Nation*. New York: Palgrave Macmillan, 2012.
- Dines, Gail, and Jean McMahon Humez. *Gender, Race and Class in Media: Text Reader*. Thousand Oaks, CA: Sage, 1994.
- Dixon, Annette, ed. *Kara Walker: Pictures from Another Time*. Ann Arbor: University of Michigan Museum of Art, 2002.
- Driskell, David. "The Flowering of the Harlem Renaissance: The Art of Aaron Douglas, Meta Warrick Fuller, Palmer Hayden, and William H. Johnson." In *Harlem Renaissance: Art of Black America*. New York: Studio Museum in Harlem and Harry N. Abrams, 1987.
- Dubey, Madhu. Review of "*The Changing Same*": *Black Women's Literature, Criticism, and Theory*. By Deborah E. McDowell. *Modern Fiction Studies* 42, no. 4 (Winter 1996): 833-836.
- Dubrofsky, R. E. "Fallen Women on Reality TV: A Pornography of Emotion." *Feminist Media Studies* 9, no. 3 (2009): 353-368.
- Edwards, Anne. *Matriarch: Queen Mary and the House of Windsor*. Lantham, MD: Rowman & Littlefield, 2014.
- Eggins, S., and R. Iedema. "Difference without Diversity: Semantic Orientation and Ideology in Competing Women's Magazines." In *Gender and Discourse*. Edited by Ruth Wodak, 165-196. London: Sage Publications, 1997.
- Entman, Robert M. "Blacks in the News: Television, Modern Racism and Cultural Change." *Journalism Quarterly* 69, no. 2 (1992): 341-361.
- . "Representation and Reality in the Portrayal of Blacks on Network Television News." *Journalism Quarterly* 71, no. 3 (1994): 509-520.
- Erickson, Millard J. *Introducing Christian Doctrine*. Grand Rapids, MI: Baker Academic, 2001.
- Erving, Goffman. *Gender Advertisement*. New York: Harper & Row, 1987.
http://www.publiccollectors.org/Goffman_Gender.pdf (accessed February 24, 2018).
- Fairclough, Norman. "Conversationalization of Public Discourses and the Authority of the Consumer." In *The Authority of the Consumer*. Edited by Nicholas Abercrombie, Russell Keat, and Nigel Whiteley, 235-239 (London: Routledge, 1994).
https://scholar.google.com/scholar?cluster=5828426942463041576&hl=en&as_sdt=0,33 (accessed February 24, 2018).

- Freire, Paulo. *Pedagogy of the Oppressed*. New York: Continuum, 2000.
- Fuller, J. "Branding Blackness on US Cable Television." *Media, Culture & Society* 32, no. 2 (Oct 199): 285-305.
- Fuller, Millard. *The Theology of the Hammer*. Macon, GA: Smyth & Helwys, 1994.
- Fuller, Palmer Hayden, and William H. Johnson. *Harlem Renaissance: Art of Black America*. New York: Harry M. Abrams, 1987.
- Goetz, Anne-Marie, and Shireen Hassim, eds. *No Shortcuts to Power: African Women in Politics and Policy Making*. London: Zed Books, 2003.
- Gonzalez, Justo L. *The Story of Christianity*. Vol.1. *The Early Church to the Dawn of the Reformation*. San Francisco: Harper Collins, 1984.
- Gorham, B. W. "Stereotypes in the Media: So What?" *Howard Journal of Communications* 10, no. 4 (1999): 229-247.
- _____. "The Social Psychology of Stereotypes: Implications for Media Audiences." In *Race, Gender and Media*. Edited by R. Lind, 16-24. Boston, MA: Allyn & Bacon, 2010.
- Guy-Sheftall, B. "The Body Politic: Black Female Sexuality and the Nineteenth Century Euro-American Imagination." In *Skin Deep, Spirit Strong: The Black Female Body in American Culture*. Edited by K. Wallace-Sanders, 13-35. Ann Arbor: University of Michigan Press, 2002.
- Harris, A.P. "From Color Line to Color Chart?: Racism and Colorism in the New Century." *Berkeley Journal of African-American Law & Policy* 10, no. 1 (2008): 52-69.
- Hersch, J. "Skin Color, Physical Appearance, and Perceived Discriminatory Treatment." *Journal of Socio-Economics* 40 (2011): 671-678.
- Hilton, J. L., and W. von Hippel. "Stereotypes." *Annual Review of Psychology* 47, no. 1 (1996): 237-71.
- Hogg, Michael A. "Social Identity Theory." In *Understanding Peace and Conflict Through Social Identity Theory*. Edited by Shelley McKeown, Reeshma Haji, and Neil Ferguson, 3-17. New York: Springer International Publishing, 2016.
- Holtzman, Linda, and Leon Sharpe. *Media Messages: What Film, Television, and Popular Music Teach Us about Race, Class, Gender, and Sexual Orientation*. New York: Routledge, 2014.
- Horowitz, Maryanne Cline. "The Image of God in Man—Is Woman Included?" *Harvard Theological Review* 72, no. 3-4 (1979): 175-206.

- Hultin, Mia, and Ryszard Szulkin. "Wages and Unequal Access to Organizational Power: An Empirical Test of Gender Discrimination." *Administrative Science Quarterly* 44, no. 3 (1999): 453-472.
- Hunter, M. L. "'If You're Light You're Alright': Light Skin Color as Social Capital for Women of Color." *Gender and Society* 16, no. 2 (2002): 175-193.
- Huston, A. C., E. Donnerstein, H. Fairchild, N. D. Fashbach, P. A. Katz, J. P. Murray, E. A. Rubinstein, B. L. Wilcox, and D. Zuckerman. *Big World, Small Screen: The Role of Television in American Society*. Lincoln: University of Nebraska, 1992.
- Jamieson, Kathleen H., and Karlyn K. Campbell. *The Interplay of Influence: News, Advertising, Politics, and the Mass Media*. Belmont, CA: Wadsworth, 2000.
- Jones, Serene, and Paul Lakeland. *Constructive Theology*. Minneapolis: Fortress Press, 2010.
- Jones, T. "Shades of Brown: The Law of skin Color." *Duke Law Journal* 49, no. 6 (2000): 1487-1557.
- Kamesar, Adam. *Jerome, Greek Scholarship, and the Hebrew Bible: A Study of the Quaestiones hebraicae in Genesim*. New York: Oxford University Press, 1993.
- Kanazawa, Satoshi. "Why Are Black Women Less Physically Attractive Than Other Women?" *The Scientific Fundamentalist*, May 15, 2011.
<http://www.humanbiologicaldiversity.com/articles/Kanazawa,%20Satoshi.%20%22Why%20Are%20Black%20Women%20Less%20Physically%20Attractive%20Than%20Other%20Women%3F%22%20Psychology%20Today,%20May%202015,%202011.pdf> (accessed February 24, 2018).
- Karkov, Catherine E. "9 Hagar and Ishmael: The Uncanny and the Exile1." *Imagining the Jew in Anglo-Saxon Literature and Culture* 21 (2016).
- Kilbourne, Jean. *Can't Buy My Love: How Advertising Changes the Way We Think and Feel*. New York: Simon and Schuster, 2012.
- Kretsedemas, P. "But She's Not Black! Viewer Interpretations of Angry Black Women On Prime Time TV." *Journal of African American Studies* 14, no. 2 (2010): 149-170.
- Ladson-Billings, Gloria, and William F. Tate. "Toward a Critical Race Theory of Education." *Teachers College Record* 97, no. 1 (Fall 1995): 47-68.
- Lewis, Richard, Jr. "The Diversity Challenge: A Systematic Approach for Addressing Difference in Organizations." *Journal of the Texas Association for Marriage and Family Therapy* 7, no. 7 (2002): 63.

- Lind, R. "Laying a Foundation for Studying Race, Gender, and the Media." In *Race, Gender and Media*. Edited by R. Lind, 1-11. Boston: Allyn & Bacon, 2010.
- Lippmann, Walter. *Public Opinion*. New York: Harcourt, Brace and Company, 1992.
- Lutz, Ashley. "These 6 Corporations Control 90% of the Media in America." *Business Insider*, June 14, 2012. <http://www.businessinsider.com/these-6-corporations-control-90-of-the-media-in-america-2012-6>.
- Mendible, M. "Humiliation, Subjectivity, and Reality TV." *Feminist Media Studies* 4, no. 3 (2004): 335-338.
- Mitchem, Stephanie Y. *Introducing Womanist Theology*. Maryknoll, NY: Orbis, 2002.
- Moore, Allen J. *Religious Education as Social Transformation*. Birmingham, AL: Religious Education Press, 1989.
- Moore, Mary Elizabeth. *Teaching from the Heart Theology and Educational Method*. Harrisburg, PA: Trinity Press International, 1998.
- Moorti, Sujata. *Color of Rape Gender and Race in Television Public Spheres*. Albany: State University of New York Press, 2002.
- Moradi, Bonnie, and Yu-Ping Huang. "Objectification Theory and Psychology of Women: A Decade of Advances and Future Directions." *Psychology of Women Quarterly* 32, no. 4 (2008): 377-398.
- Morgan, Jennifer L. "'Some Could Suckle over Their Shoulder': Male Travelers, Female Bodies, and the Gendering of Racial Ideology, 1500-1770." *William and Mary Quarterly* 54, no. 1 (Jan 1997): 167-192.
- Ng, Thomas W.H., and Lorenzo Lucianetti. "Within — Individual Increases in Innovative Behavior and Creative, Persuasion, and Change Self-Efficacy over Time: A Social-Cognitive Theory Perspective." *Journal of Applied Psychology* 101, no. 1 (2016): 14.
- Nicholson, Andrew. "Media Manipulation: How Big News is Messing with your Mind." <https://www.linkedin.com/pulse/media-manipulation-how-big-news-messing-your-mind-andrew-nicholson/> (accessed February 24, 2018).
- O'Grady, L. "Olympia's Maid: Reclaiming Black Female Subjectivity." In *The Feminism and Visual Culture Reader*. 2nd ed. Edited by A. Jones, 174-187. New York: Psychology Press, 2010.
- Oliver, Mary Beth, Srividya Ramasubramanian, and Jinhee Kim. "Media and Racism." In *Communication and Social Cognition: Theories and Methods*. Edited by D. R. Roskos-Ewodson and J. Monahan, 273-294. Mahwah NJ: Lawrence Erlbaum, 2007.

- Patton, T. O. "'Hey Girl, Am I More Than My Hair?' African American Women and Their Struggles with Beauty, Body Image, and Hair." *NWSA Journal* 18, no. 2 (2006): 24-51.
- Peffley, Mark, Jon Hurwitz, and Paul M. Sniderman. "Racial Stereotypes and Whites' Political Views of Blacks in the Context of Welfare and Crime." *American Journal of Political Science* 41, no. 1 (1997): 30-60.
- Perry, M. H. *Sister Citizen: Shame, Stereotypes and Black Women in America*. New Haven, CT: Yale University Press, 2011.
- Porter, Michael. *The Conspiracy to Destroy Black Women*. Chicago: African American Images, 2001.
- Pozner, J. L. "Ghetto Bitches, China Dolls and Cha Cha Divas." In *Reality Bites Back: The Troubling Truth About Guilty Pleasure TV*. New York: Seal Press, 2010.
- Rendtorff, Rolf. *The Canonical Hebrew Bible: A Theology of the Old Testament*. Leiden: Deo Publishers, 2005.
- Robinson, Bernard P. "Zipporah to the Rescue: a Contextual Study of Exodus 4: 24-26." *Vetus Testamentum* 36, no. Fasc. 4 (1986): 447-461.
- Rodriguez, Clara E., ed. *Latin Looks: Images of Latinas and Latinos in the US Media*. Boulder, CO: Westview Press, 1997.
- Roman, Ediberto. "Who Exactly Is Living La Vida Loca: The Legal and Political Consequences of Latino-Latina Ethnic and Racial Stereotypes in Film and Other Media." *Journal Gender, Race and Justice* 4, no. 1 (Fall 2000).
- Root, Andrew, and Kenda Creasy Dean. *The Theological Turn in Youth Ministry*. Downers Grove, IL: IVP Books, 2011.
- Russell, Letty M. *Church in the Round: Feminist Interpretation of the Church*. Louisville: Westminster John Knox, 1993.
- Samuels, Allison. "Black Media Representation, Basketball Wives, and Michelle O." <http://madamemoire.com/185982/writer-allison-samuels-speaks-on-black-media-representation-basketball-wives-and-michelle-o/> (accessed February 24, 2018).
- Sedmak, Clemens. *Doing Local Theology*. New York: Orbis Books, 2002.
- Sellers, Robert M., Nikeea Copeland-Linder, Pamela P. Martin, and R. L'Heureux Lewis. "Racial identity Matters: The Relationship between Racial Discrimination and Psychological Functioning in African American Adolescents." *Journal of Research on Adolescence* 16, no. 2 (2006): 187-216.

- Thompson, M. ““Learn Something From This!”” The Problem of Optional Ethnicity on America’s Next Top Model.” *Feminist Media Studies* 10, no. 3 (2010): 335-352.
- Tillet, S. “Black Girls in Paris: Sally Hemings, Sarah Baartman, and French Racial Dystopias.” *Callaloo* 32, no.3 (Summer 2009): 934-954.
<https://muse.jhu.edu/article/361411/pdf> (accessed February 21, 2018).
- Truth, Sojourner. “Ain’t I a Woman?” Speech delivered at Women’s Convention, Akron, Ohio, May 28-29, 1851.
- Tyree, T. “African American Stereotypes in Reality Television.” *Howard Journal of Communications* 22, no. 4 (2011): 394-413.
- Viglione, J., L. Hannon, and R. DeFina. “The Impact of Light Skin on Prison Time for Black Female Offenders.” *The Social Science Journal* 48 no. 1 (2011): 250–258.
- Wade, T. J., and S. Bielitz. “The Differential Effect of Skin Color on Attractiveness, Personality Evaluations, and Perceived Life Success of African Americans.” *Journal of Black Psychology* 31, no. 3 (2005): 215-236.
- Washington, James. *Conversations with God: Two Centuries of Prayers by African Americans*. New York: HarperCollins, 1994.
- Welch, Kelly. “Black Criminal Stereotypes and Racial Profiling.” *Journal of Contemporary Criminal Justice* 23, no. 3 (2007): 276-288.
- Western, Bruce, and Becky Pettit. “Black-White Wage Inequality, Employment Rates, and Incarceration.” *American Journal of Sociology* 111, no. 2 (2005): 553-578.
- Wilson, Harriet E. *Our Nig: or, Sketches from the Life of a Free Black*. New York: Vintage, 2011.